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October  
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# The School Musician

October, 1959

Founded in 1929

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## "They Are Making America Musical"



**Ralph E. Burford of Edinburg, Texas**

Active Member, American School Band Directors Association

"Don't ever stop working. We never reach the 'Top' in music. This point I have always stressed to our students. After we have become a fine performer on an instrument, we can write a march, and score it for band. When we are finished with that, go on to overture, then to a symphony, and then to an opera. We must continually strive for progress, both individually and as a group. Five years from today our units should be better, and 10 years later, better yet. With the advancement of better instruments, better instruction, we must strive to go forward. If we stand still, or hold our own, then we're losing ground," says Ralph E. Burford, Active Member of the American School Band Directors Association and Director of Instrumental Music, Edinburg Public Schools, Edinburg, Texas.

His first teaching position was director of music in the high school and grade school, Clearwater, Kansas in 1938. From there he went to Indianapolis, Indiana, where he was supervisor of 17 Jr. High Orchestra's in the city school system. At the beginning of World War II, he was called into the Armed Forces as a 2nd Lt. in the infantry. He served with the 93rd Division in the Pacific Campaign. He was separated from the Service in 1946 with the rank of Major. After leaving the service he accepted a position of band and Vocal director in the High School, at Mexia, Texas. In 1948 he went to Edinburg, Texas, where he has been since that time. He is director of the High School Senior band, and the High School Orchestra.

The band has received many awards in the past 10 years. The band has won honors and sweepstakes awards in the Tri-State Music Meets, Enid, Oklahoma, has won the marching and best appearance award in 1955, 1956, 1957 at the Buccaneer Music Contest, Corpus Christi, Texas. The band the last 10 years has entered 43 music competition events. 6 — in Enid, 9 — in Corpus Christi Music Contest, and 28 contest events in State competition. The band has placed in First Division 41 times. In 1959 was chosen as the honor 4-A band to play before the Texas

(Turn to page 51)





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### **Yale University Band Tours Europe**

The Yale University Band, Keith Wilson, Conductor, made a 40-day tour of Europe between June 9 and July 22, 1959. Concerning the Yale Band: the Tour Program with information printed in French, German and English stated: "The Yale Band organization comprises several performing groups involving approximately 140 students. In the fall, the Football Band of 112 pieces plays and marches at most of Yale's games. At the close of the football season, the highly selective Concert Band of 75 players begins its activities. These include a number of concerts at Yale and in other communities, sponsored by Yale Clubs, civic organizations, schools and colleges. The Varsity Band plays for many winter sports events, and several brass and wind ensembles rehearse and perform throughout the year. This diversified and extensive program offers a Yale student many opportunities to continue his music education on a scale geared to his interests and abilities."

Concerning the European Tour itself the program stated: "June 9, 1959

the Yale University Band leaves New Haven, Connecticut, for its first European tour. This is also believed to be the first such tour ever made by an American University concert band.

"The Band flies directly to London where a reception by the United States Ambassador will begin a series of concerts and appearances in Great Britain. Concerts in Holland (arranged by the Nederland-Amerika Instituut), Germany, Switzerland, and France follow. On July 13 the Band will be received by the Yale Club of Paris, and the tour will end with a gala Bastille Day concert on the Esplanade des Invalides. The band will have played approximately thirty concerts, television and radio broadcasts, and recording sessions during the tour. The band members will have five days on their own in Paris before the plane leaves for New York."

Of special interest is the music played by the Yale Concert Band on this tour. Of the four classifications listed under *Repertoire* we cite the following:

### **Contemporary American Music**

Celebration from the Ballet "Billy the Kid" — Aaron Copland, arranged by Philip J. Lang.

Chorale and Alleluia (1954), — Howard Hanson.

American Overture for Band (1955), — Joseph W. Jenkins.

Dance (1932) — Quincy Porter, arranged by Keith Wilson.

Chester Overture (1956), — William Schuman.

### **Music from Other Countries**

Royal Fireworks Music, — G. F. Handel.

Morgenmusik from "Pioneer Musiktag" — Paul Hindemith, for brass instruments.

Second Suite for Band, — Gustav Holst  
Concerto for Oboe, — Benedetto Marcello, arranged by Keith Wilson.

Overture for Band, Opus 24, F. Mendelssohn.

Suite Francaise, — Darius Milhaud.  
Fantasy in f minor, K.608 — W. A. Mozart, arranged by Keith Wilson.

(Turn to page 79)



**CBDNA PICTURE OF THE MONTH . . .** The BAND STAND page salutes the OKLAHOMA CITY UNIVERSITY SYMPHONIC BAND, James Neilson, Conductor, as seen here in a professional recording session on the stage of the Music Building in Oklahoma City, Okla. Mr. Neilson serves the CBDNA as President 1958-1960, and is giving the organization dynamic leadership which should result in many fine accomplishments.

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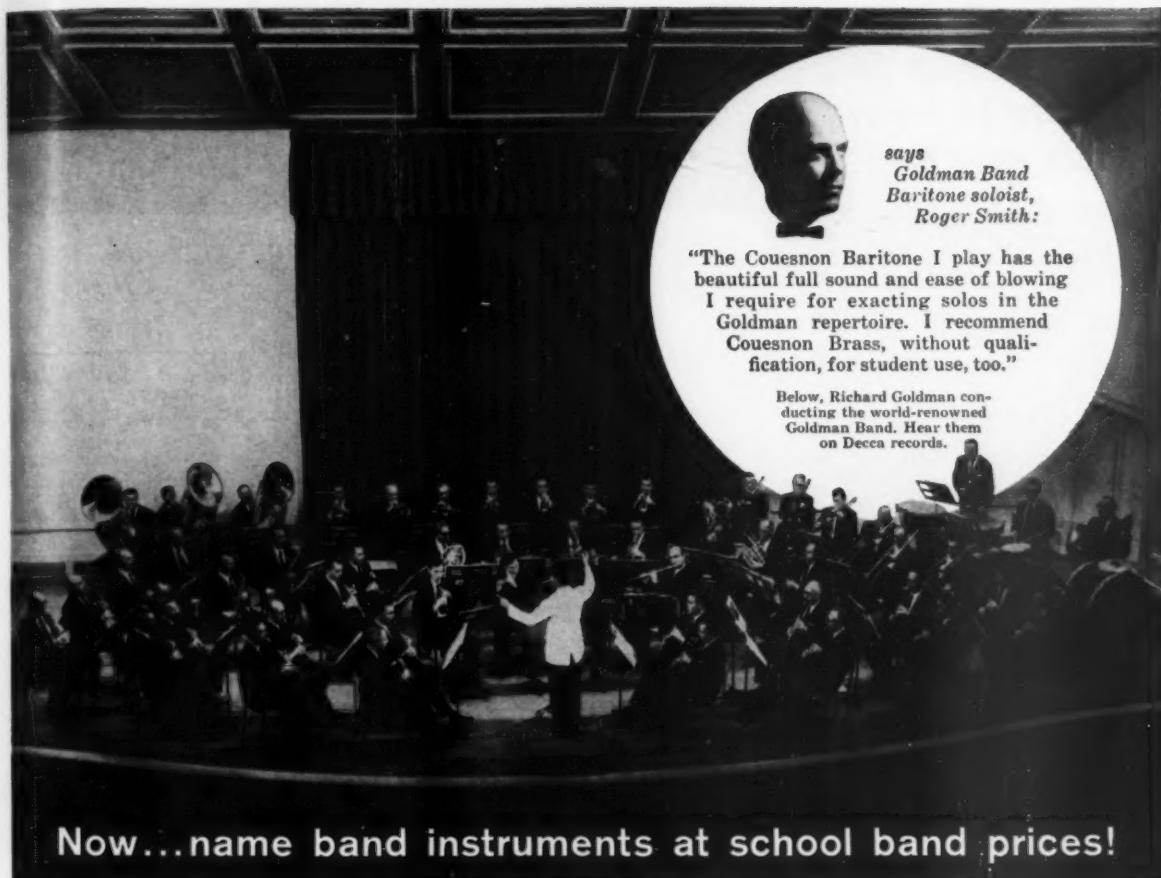
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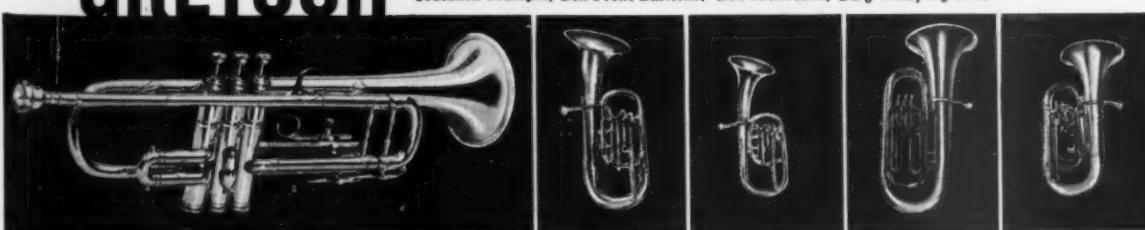
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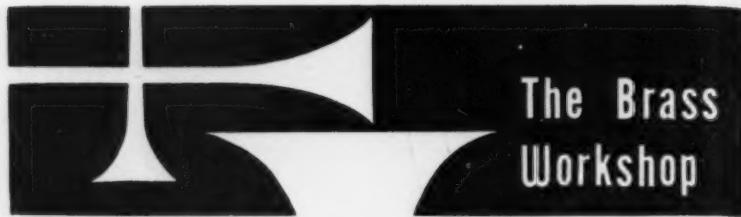
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By George Reynolds, A.B.A., C.B.D.N.A.

Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pa.

### A Discussion of Trumpet Tone Qualities

In a recent discussion with a well-known clinician and performer, trumpet tonal qualities became the subject of conversation. Loose nomenclature among brass performers, and among musicians generally, made the communication of ideas on this subject very difficult. The present article is aimed at clarifying this situation. While many young trumpet players will not achieve a refined tone quality by design and choice until musically they are much more mature, an acquaintance with the information contained below should prove helpful.

#### The French Sound

This sound has been described as bright, brittle and "edgy." French brass is also crisp, highly articulate and brilliant. It has less breadth than other characteristic qualities. There is a lightness and deftness in French trumpet playing which adds to its subtlety. American players in the popular field have adapted the leading French instruments to jazz, theatre and radio work. This adaptation has given American brass in the popular field a brilliance and has helped to create the excitement valued in this field.

Today, instruments are being made in this country which will achieve the same effect and these instruments are, in many cases, vastly superior in workmanship and intonation patterns to the imported instruments. The defect of the French type of instrument is its inability to produce a dark quality or what could be described as width of sound. The trend in our American symphony orchestras has moved in the direction of very powerful brass with penetrating brilliance. Perhaps this is due to the demands of contemporary composition and/or the desire of present day conductors for a more brilliant sound in the brass of the orchestras. The use of the C trumpet, generally, in major orchestras has reinforced this trend in trumpet sound. C trumpets have also aided the players in providing better accuracy and great-

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er ease in performing the exacting high register requirements of present day composition.

In mentioning the conductor's preferences in trumpet quality of tone, one must also mention the 1st trumpet of the orchestras. These artists establish a quality of sound which the section must adopt and match, blending into unified sound in choir passages. Also, these players must be able to produce different qualities of tone, subtly and tastefully meeting the demands for works of various periods

(Turn to page 64)



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## Reviews by DK

*Gigue and Minuet*, by John J. Morrissey, Hansen, FB 4.00, 1959.

Mr. Morrissey has given the young band another tuneful, pleasant opus. The two dances, in classic style, are short and non-technical. The first is an alla-breve Cm and the Minuet a moderato in C. Very nice for D and C bands.

*Little Sports Car*, by John J. Morrissey, Hansen, FB 4.00, 1959.

Here is a nice descriptive number for young bands complete with auto horns, police whistles and the like. The music depicts the happy ride of a little sports car. Set in a fast Bb alla-breve, the music is cute and interesting and certainly just the thing for that program contrast. Safe ranges, clear. Class C.

*Two Trumpet Tunes and Ayre*, by Henry Purcell, arr by Edward L. Kotick, Hansen, 4.00, 1959.

The music is set in a little three part suite, the first an Allegro (4/4 in Bb), then the Moderato Ayre (4/4 in Eb), and finally the alla-breve in Bb. The stately first movement features a cornet solo, as does the finale. Good materials. Class C.

*Sleeping Beauty Selection*, arr by Paul Yoder, Hansen, FB 8.00, SB 12.00, 1959.

For the beautiful Disney cartoon production George Bruns adapted the music from the Tschaikowsky ballet score. Mr. Yoder has skillfully arranged this selection directly from the sound track score. Many of the well known tunes are offered and in easy keys with safe instrumental ranges. Class C.

*The Grenadiers*, arr by A. R. Piatto, Kendor Music, FB 3.50, 1959.

This is one of the publisher's Playground Series for Elementary Bands. The familiar tune is placed in 2/4 Allegro, in F. Easy ranges and rhythms are used. Class D.

*March Of The Misslemen*, Cornet Trio or Duo with Band, by Art Dedick, Kendor Music, FB 3.50, 1959.

Publishers should send all complete band arrangements for review direct to Mr. Kaplan.

The Kendor Cadet Series is designed for younger bands. The solo parts are fairly easy with the first part reaching only to F<sup>2</sup>. The parts are clear and the key is Eb in 4/4. Class D.

*Might & Majesty*, Alfred Reed, Hansen, parts .20, conductor .50, 1958.

Written for the massed band day at Morningside College, the number is also possible for individual band performances. Each of the band's choirs is featured in a movement with the full band playing in the finale. The parts are not difficult and the writing is effective. March size parts on yellow hard paper. Class C.

*Top Of The Brass Solo Folio*, produced and arranged by Paul Yoder, Hansen, 1.50, 1959.

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(Turn to page 67)

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P. O. Box 932, Bloomington, Indiana

### The Importance of Embouchure — Part I

At the risk of being repetitious I should like to dwell for a bit on one of the most important fundamentals to clarinet playing. Teachers talk a great deal about the "sound" as being all important. No one would disagree with the idea that good sound is one of the ultimate goals in clarinet playing. We also want our youngsters to become aware of the subtleties in playing of expression, nuance, and taste. However, without the mastery of certain mechanical factors many of these goals will be difficult if not impossible to reach. A control of embouchure is needed before a good sound can be obtained. This does not minimize the importance of sound and listening. What will become obvious is that if these factors are to have any value, *first must come the controlled embouchure*.

Of the several factors which embouchure influences perhaps four are worth mentioning now:

*a. tone quality:* where tone is concerned embouchure is not the only involved factor (reed, mouthpiece, instrument, awareness must be considered) but it is of prime importance. The flabby, disorganized embouchure is usually a sure sign of a dull, lifeless tone.

*b. intonation:* poor embouchure goes hand and hand with flat notes. Instead of worrying about shorter barrels and stiffer reeds, directors should get to the crux of the intonation problem — intonation. Building clarinets slightly sharp as an aid to the early stage of embouchure development is not the answer. This only delays the correct teaching of embouchure.

*c. high notes:* who has not heard the choked, cackling sounds of a youngster attempting to play the high notes with a poor embouchure. Though the higher register (above C<sup>3</sup>) is not easy for the young student it is much more playable with a correct embouchure.

*d. tongue:* poor embouchure and sluggish tonguing seem to go together; the two are tied up rather closely and

Publishers should send all material direct to Mr. Kaplan.

daily tonguing practice is not the entire answer.

Embouchure is not the only factor responsible for tone, intonation, high notes, or tonguing, but it contributes so greatly to these points as to warrant its constant emphasis. We do our young students a great injustice (one that will be felt in later years) when we fail to stress embouchure in the beginning years and continue to stress it throughout the school years.

There are several viewpoints regarding the embouchure and the methods for obtaining it. All views will stress firmness with the jaw down. Some teachers will suggest more of a pucker embouchure while others will indicate a half smile. Whatever the method, the important thing is to stress firmness. Kids will often substitute biting of the reed for real firmness. What is necessary is that these students realize the feeling of the jaw down. Just telling the kids what to do does not always work. A mirror can be of great help. This little aid has worked for me: instruct the student to place both lips over the teeth — notice how the

(Turn to page 69)

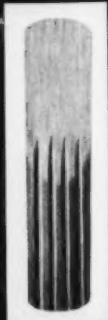
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By Mary Louise Poor

Flute Instructor, 427 North Second St., DeKalb, Illinois

Last month in this column we spoke about flute ensembles and the advantages of starting them early in the year. Now here is the list of trios promised you in the September issue.

#### Flute Trios

*Junanbe*, unacc. easy, by Robert M. Dillon, pub. Boosey Hawkes.

*Azure Skies*, acc. easy, by Forrest Buchtel, pub. Neil Kjos.

*Petite Mazurka*, acc. easy, by Floyd Harris, pub. Ludwig Mus. Pub.

*Six Pieces for Three Recorders*, unacc. med. by Seymour Barab, pub. by Boosey & Hawkes.

*Chamber Music for Three Flutes*, unacc. med. by H. Voxman, pub. by Rubank, Inc.

*Hallowe'en Time*, acc. easy, by F. H. McKay, pub. C. L. Barnhouse.

Publishers should send all material for review direct to Mrs. Poor.

*Petite Suite*, unacc. med. by Louis Scarmolin, pub. C. L. Barnhouse.

*The Debonaires*, acc. med. by Clair Johnson, pub. Rubank.

*Affettuoso*, unacc. easy, by Thomas Arne-Laurence Taylor, pub. by Oliver Ditson.

*The Dancer*, acc. med. by F. H. McKay, pub. C. L. Barnhouse.

*Spanish Rondo*, acc. diff. by Leroy Ostransky, pub. Rubank.

*Cortege*, acc. med. by Richard Walker, pub. C. L. Barnhouse.

*Capriccio*, acc. diff. by Richard Walker, pub. C. L. Barnhouse.

*Lyric Poem*, unacc. diff. by F. H. McKay, pub. C. L. Barnhouse.

*In The Phrygian Mode*, med. unacc. by Charles Haubiel, pub. by The Composers Press.

*Fughetta*, unacc. med. by J. S. Bach-Laurence Taylor, pub. Mills Music. *Andantino*, acc. med. by Lemare-Laurence Long, pub. J. E. Agnew, Des Moines.

*Dance of the Reed Flutes*, acc. med. by Tschaikowsky-Maganini, pub. by Carl Fischer.

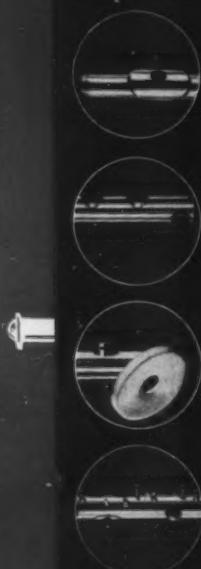
*Dance of the Reed Flutes*, acc. med. by Tschaikowsky, pub. Rubank (easier). *Six Trios for Three Flutes*, unacc. med. by James Hook-Voxman, pub. Rubank.

*Three Blind Mice*, acc. med. by C. Colby, pub. by Gamble-Hinged.

The above list is certainly not complete. There are many more published, but since I do not have copies, I cannot recommend them. Until the last three or four years there was very little material from which to choose. There were many difficult trios of foreign publications. These were also in a poor manuscript type of printing and difficult to read. Now there is a good selection and no reason why any group of flute players should hesitate to play together.

One more thing which I have mentioned  
(Turn to page 70)

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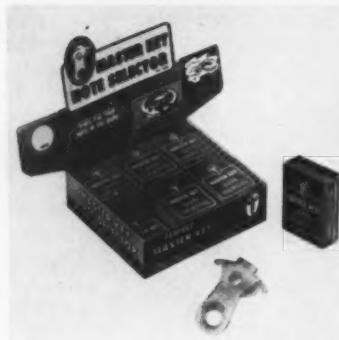
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The "price is right," just 60¢. For further information write David Wexler & Co. at 823 South Wabash, Chicago, Illinois.

### Aptitude Test For Orchestras Now Available Through Scherl and Roth

The Biondo Musical Quiz, an orchestra-band aptitude test, is now available through the Educational Department of Scherl and Roth. This test, which serves as a recruiting aid for school orchestras and bands, was prepared by Dr. Charles A. Biondo, Chairman of the Music Education

Department at Notre Dame University, and has the unique feature of including comparative norms based on tests administered by Dr. Biondo to over one thousand youngsters.

The teacher's instruction pamphlet and a sample copy of the students test blank may be secured, without charge, by writing to the Educational Department of Scherl and Roth, 1729 Superior Avenue, Cleveland, Ohio.

### Music Test For Students Introduced by Selmer

A music aptitude test to be given by music dealers and bandmasters to beginning students has been developed by H. & A. Selmer Inc., Elkhart, Indiana.

According to Nilo Hovey, Selmer educational director, the simplified Music Guidance Survey is quickly given to large and small groups. It provides bandmasters and dealers convenient measurements for determining a prospective music student's "music sense."

Basically, the Selmer survey covers



four parts; pitch discrimination, chord memory, melody memory, and rhythm memory. Each is separate from the rest.

To make the test consistent, and  
(Turn to page 61)

### Gamble Hinged Presents New Portable Lecterns



A good portable and economical lectern has been needed by school people for a long time. The Gamble Hinged Music Company, Inc., has introduced three excellent models. Known as the Fashion Fold Lectern, floor model; Beauty Fold Lectern, floor model; Fashion Fold Lectern, table model; and Beauty Fold Lectern, table model, they are made of hard pressed wood material. The units will fold flat and compact for easy carrying. The floor models only weigh 9 lbs. and the table models 2 lbs. Can be set up and taken down in an instant.

These Lecterns are excellent for Music Boosters meetings such as Band Parent organizations. Such groups as PTA's, Fraternal, and Luncheon Clubs will welcome it. Can be used effectively in Sunday School Rooms and similar situations. Prices range from the floor models, \$17.50 to \$6.95 for the table models. An attractive clamp on light is available for \$3.75. The model shown in the photograph is HB401, Beauty Fold Lectern, table model, priced at \$7.50 each.

For further information on these  
(Continued on next page)

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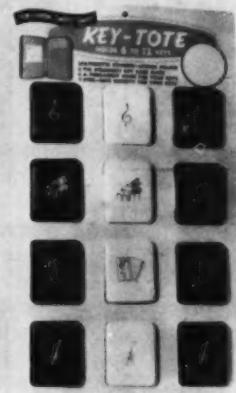
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### Smart Ideas

(Continued from page 16)

new lecterns, write direct to Gamble Hinged Music Company, Inc., 312 South Wabash Ave., Chicago 4, Illinois.

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### Magna Series Saxophones Announced by Martin



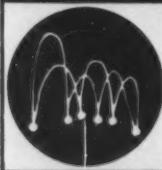
An entirely new series of Saxophones aptly named the Magna were recently introduced by the Martin Band Instrument Company of Elkhart, Indiana. Martin's long history of saxophone manufacture and years of research and experience combined to develop one of the finest saxophones ever produced by this firm. Made in both Alto and Tenor models the instruments feature a new taper and bore and are acoustically designed with an even tempered special brass alloy and uniform thickness of metal throughout the entire instrument. The instruments are beautifully engraved and are offered with a s

(Turn to page 79)

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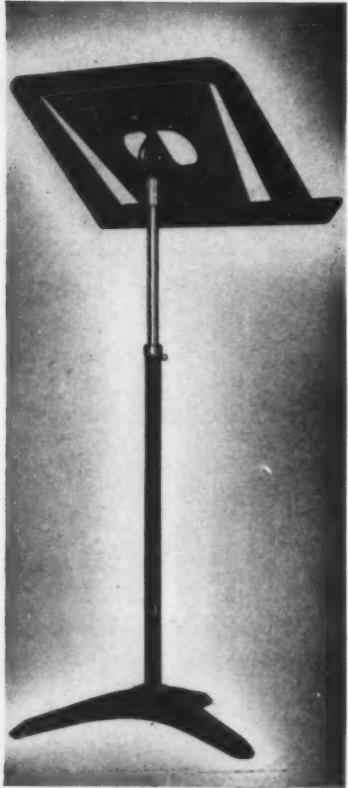
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## Let's Talk Piano.

By Mr. Marion S. Egbert

American Music Conference, 332 South Michigan Ave., Chicago, Illinois

### Incentives For Practicing

During the months of September and October, music lessons are usually begun. In the last issue, we mentioned that after a music teacher is found, the parents' part in the child's musical progress is not over. It seems appropos to discuss ways in which practicing might be more palatable, and the parents', teacher's and student's role in this important factor in developing musical skills.

### To The Parent

The first important consideration is to designate a time music practice is to take place. It should be mutually agreeable to the student and the rest of the family. Ideally, the first thing in the morning can be most conducive to diligent, concentrated practice. The musical aspirant has no social obligations, games to play, or any other diverting elements that occur after school. The family is individually engaged in their own preparations for the day, so they are not disturbed, and the general conditions are at their best for giving the music lesson undivided attention. Of course the child must rise a little earlier than the rest of the family so his practice may be terminated by breakfast time.

School and social obligations are important to the child, and the parents must recognize the importance of setting aside time for these activities. Membership on a team is just as important as having a perfect music lesson. If musical skills are to be desirable to the young musician, acquiring them must not interfere with other desirable pursuits.

Of course if the early morning hours are not practical, some time after school must be devoted to accomplishing the music lesson assignment. Quite often the first hour or half hour upon arrival at home is best. This time does not cut-in to the middle of "playtime," and it usually takes an hour after school before games get under way, anyway. If the child can be made to accept this, he can usually settle down to constructive practice.

Some young people can be called in

from the middle of their play and accomplish a great deal in their practice, but for most, coming in breathless and hot at the peak of their fun does not contribute to concentration or liking of music. Even adults find their interest wanes under similar situations.

A third time a child is often urged to practice is just before the evening meal. This is at an interim between playtime and studytime with no outside diversions.

The disadvantage of the evening time is that father has arrived home ready to relax from a busy work day. He does not appreciate the rather unmusical rendition of the coming music lesson as an accompaniment to his perusal of the evening paper. Brothers and sisters also arrive home eager to relate the day's happenings, so there is oftentimes confusion that makes diligent practice impossible. If this must be the assigned time, however, then each member *MUST* respect this hour, seeing to it that an atmosphere conducive to practice is sustained.

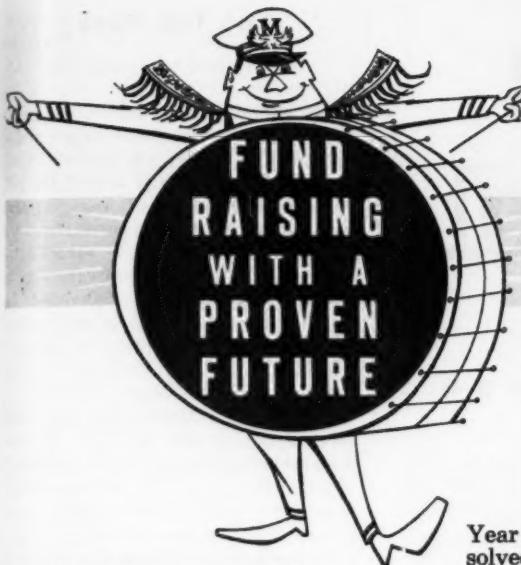
Every close-knit family likes to please one another, so family interest is a

(Continued on page 24)

(Advertisement)



Mr. Jim McMurray of McMurray Music, St. Louis, Mo. is pictured above with Mr. Rolf Lee, Instrumental Music Director for the Lutheran Association of Higher Education, St. Louis, Mo. They both, are very well satisfied with Mr. Lee's new set of Slingerland #402 "Supreme" (formerly the "Olympic") Tympani (with the pedal that doesn't slip).



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## Let's Talk Piano

(Continued from page 22)

great incentive to a music student to practice. The parent who nags on the subject of how they are making sacrifices to give their child wonderful advantages they never had, and that the child should show his appreciation by regular practice has little value as a "pep-talk." Shaming or threatening a child into practice may get him to spend the required time at the instrument, but usually little is accomplished. Satisfactory progress is best realized when the desire comes from within. An occasional word from father, declaring his pleasure in the noticeable improvement is "manna" to a child's ego; the mother expressing favor for a piece in the child's repertoire is a real incentive to play it well; a brother's or sister's appreciation and respect for this pursuit of music is no small contribution toward incentives for practicing.

Coercion is effective to a degree, but family cooperation and interest is by far the greatest contribution toward influencing a child to pursue his instrumental study, which is a non sequitor to diligence.

### To The Teacher

While we all have our own methods and approaches to the teaching of music, traveling over the country and talking with private music teachers has made it possible to garner some general comments regarding the teachers' part in providing incentives to practice.

Performance, of course, is the first stimulus for playing an instrument. We all know, however, that the yearly studio recital does not provide sufficient enthusiasm for practice. Being able to play for one's own social group and to play the type of music most appealing to *them* is important, especially to the teen-age and older students.

To realize the functional value of being able to play an instrument is an important factor to keeping a student practicing. To allow the student to appreciate these values, many teachers have rapport with the classroom teachers in their "trade area," so that the music students may be of use in the classroom to accompany singing and other music activities.

To know *why* one must practice a certain exercise or a specific skill makes it more meaningful to the instrumental student to practice diligently and with purpose. To understand that by developing a certain finger dexterity, for example, it makes it pos-

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sible to play music that interests the student is one of the best incentives to the student to practice.

To be able to play the popular music of the moment is often important to the student in gaining prestige with his friends. The wise teachers are incorporating some of this music in the regular lesson. The technique required for playing this music contributes to the facility of playing all types of music. It can also be used as a stimulus to practice the regular lesson when it is used as a reward for faithful adherence to the developing of a basic technique.

Practice procedures for one pupil does not necessarily achieve the desired results for another. It is quite important for the teacher to find the best practice procedures for each student and instruct him how to proceed.

The old "saw" of assuring the student if he practices an hour each day, *some day* he will be *glad* he did is not sufficient stimulus. Teachers realize that musical skills must be useful to the student in his school and social life, otherwise the time spent in learning to play seems unrealistic and fruitless.

A discussion with parents can be most helpful in keeping a student playing. At these conferences, the teacher should discuss the best practice hours. She should explain that some students do their best practice when the time is broken up in half or quarter hours rather than a full hour at one time. To help parents understand what may be considered good practicing and merely spending the practice time can help the parents to use judgement in helping their children get the most from their music study.

#### To The Student

Taking music lessons is a privilege. It can lead to a lifetime of pleasure and fun. But anything worth doing takes sacrifice of time and energy. As much fun as sports are, to become a fine athlete, one must spend a certain amount of time in training and monotonous practice.

When music is considered one kind of pleasure and sports another, one can realize that the accomplishment of both may increase the pleasure of living. Leaving one or the other out of one's education creates a "void" which is regretted the rest of one's life.

The most common statement heard from adults is, "I wish my parents had been more strict with me about my music lessons." If you, as a music student, would find the most convenient time for an hour's daily practice, dismissing all other interests from

(Turn to page 56)

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By James Sewrey, A.S.B.D.A.

Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado

### A PEDAGOGICAL APPROACH TO SNARE DRUM INSTRUCTION

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- The Percussive Blow
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- Rhythmic and Rudimental Techniques
- The Art of Phrasing

All prospective percussionist's should begin with the study of the snare drum. This should be implemented with instruction on the bass drum, mounted cymbal and bass drum, hand cymbals, bells, glockenspiel, xylophone, and marimba. Instruction should be supplemented with reading material from a good percussion library.

### Snare Drum Instruction

Using the *Snare Drum Method, Book #1*, by Haskell Harr, published by Cole for drum instruction, begin the instruction with the reading material (lessons 1-5). Supplement the reading instruction with: (1) how to care for the instrument (snare drum, bass drum, cymbals, bells), (2) the correct position, stick grip, approach and striking areas, and (3) the correct percussive blow.

Starting with lesson six, which contains easy single stroke rhythmic studies, the student is asked to prepare each line, repeating it twenty times, (four times over each five days will give the student twenty repetitions) *counting out loud* as he goes and keeping a steady beat. The student should begin all new study material at a moderate tempo, gradually increasing the tempo each day of the five day's practice. *Of prime concern* is the control rather than speed of technique.

About the third day of practice, the student should begin to use the right

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foot for keeping the basic rhythm and for learning co-ordination between the foot and the hands. Add the right foot (foot on the floor — use the heel as a hinge or on a B. D. pedal) on the primary beat counts, one and three.

On the fourth day the student should add to his practice the étude at the bottom of each lesson. This may be done in the following manner: the snare line first, then the B. D. line, and then both together. Repeat as needed.

By the sixth day, the student should minimize the technique exercises and concentrate on the étude.

When the student reaches lessons fifteen and sixteen, introduce to him the relationship of the *weight value* to the *note value* (intensities) whereby the larger the note, the more weight

(Turn to page 62)

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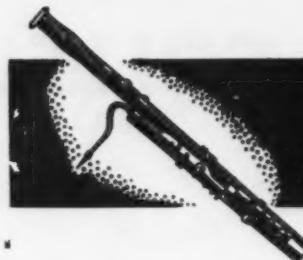
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## The Double Reed Classroom

By Bob Organ

Director, Bob Organ Studios, 842 South Franklin, Denver 2, Colorado

Publishers should send all material for review direct to Mr. Organ.

October is a good month to evaluate and plan and perhaps set our course for the months to come and our future activities.

Generally speaking, music participation can become versatile or rather the use of music in our lives can be used in a versatile manner. Music can be used for mere listening pleasure: Music can be used for participation for pleasure: Music can be used for participation professionally.

There are a great many in a listening audience to whom music is just a pleasant combination of sound and rhythm. These are music lovers who have never played an instrument and have no actual knowledge of participation. Through our school music program, this percentage will be lowered and the vast majority of listeners at one time or another, will have played in a school or some musical group. These listeners will more easily appreciate, the music, structure, art of playing and group participation. So our school music program builds for the future.

A number of music students will wish to participate in a musical group after they have left school. These will go on with other professions but continue to play for pleasure in a community music group. There will always be a few who will be dedicated enough to the cause of music to join the ranks of music educators or professional players.

We can not look into the future, we can only prepare for the future. But it is a fact that preparedness wins many battles and jumps many hurdles. So it behoves each and every band member to make the most of his musical opportunity and learn to play individually as proficiently as possible. Not only will proficiency bring satisfaction for the present task but it will bring opportunities for the future. As listener or performer, music will become an important factor of our adult life.

Proficiency on one instrument, opens the door for performance on another instrument. All musical knowledge will transfer to another instrument but we must have basic fundamentals. *We of the double-reed*

family have interesting instruments. They are of vital importance in either band or orchestral groups. Recently, there has been an upsurge of interest in all woodwinds and especially the double-reeds. However, there are still many sections of the country where double-reed instruments are scarce and problems for the players loom up much more than necessary. Probably, the reed problem is the most frightening factor. I must admit, according to my mail, the reed is the number one problem and must be thoroughly understood to be conquered.

This summer at *High Plains Band Camp*, I conducted a lecture-demonstration class on double-reeds, for the staff members, many of them band directors in the school systems throughout the country. They all concurred in saying that the reed for oboe and bassoon was the most baffling problem for the double-reed students. So we devoted several sessions not only to discussion but actually trimming reeds. Double-reeds are only satisfactory when they are trimmed to suit the individual.

Due to climatic conditions, the playing condition of a double-reed varies far more than the single reed. I can only say again, there are many cuts or trims of double-reeds just as there are on single reeds. One of the major factors that produce poorly playing double-reeds is in the non-matching of the reed blades. In other words, the two blades are not trimmed alike, they are not matched in reed tension. Really, our number one problem in trimming our reeds is to evenly match the two blades so that they vibrate alike.

(Turn to page 72)

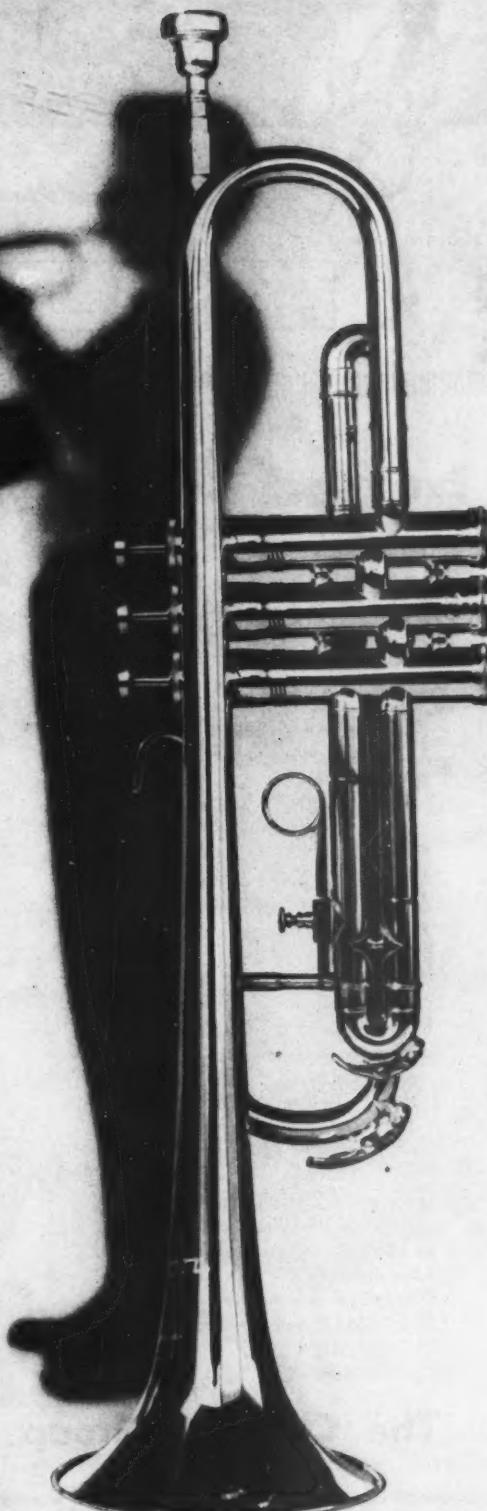
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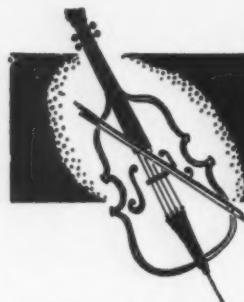
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Erickson, Frank; Medley — Time. Pub. Bourne, Price Parts. 85¢; Pa. \$1.50. Full Score \$3.

A very practical collection of twelve well arranged medleys for the young orchestra. Each medley contains two or three well known tunes: "At Christmas Time," for example, contains *Deck the Halls*, *Hark the Herald Angels Sing* and *O Come All Ye Faithful*; "Snow White," *Heigh Ho, Whistle While you Work* and *Some Day My Prince Will Come*. The players as well as the audience will enjoy the medleys. Scored for one each except clarinets, F Horns and Trumpets. Parts are large and clear. Full Score.

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Duncan, Trevor, *Little Debbie*, Pub. Boosey and Hawkes; Price \$4.25

A light gay work playable with strings and piano or with additional reeds, percussion, two horns, guitar and harp.

The first violin part is double staved; upper staff contains cues to be used if played as a string number. It is quite cluttered. Playable in the sixth position. If played as an orchestral number, first position is all that is needed.

Second vl, viola (treble clef for 24 measures) — first position. Cello, sixth position (treble clef for 24 measures). Bass first position, except for one note. All parts are clear. Suitable for high school and above. Keys G and E $\flat$ . Time 2 minutes. As an orchestral selection GRADE III. As a string number — (because of first violin position work) GRADE IV.

Duncan Trevor, *Count Three and Jump*, Pub. Boosey and Hawkes, Price \$4.25.

A breezy novelty, lightly syncopated — arranged for Orchestra or strings and piano. Young audiences will especially like this number.

The cues in the first violin part are quite legible. Requires fifth position as does the second violin; viola third position; cello, treble clef — upper positions; bass first position except one note. Parts are clear. Suitable for high school and above. Keys F and D $\flat$ . Time 2:45. GRADE IV.

Offenbach; arr. Goehr, R., *La Perichole*, (Paraphrase); Pub. Mills; Price Set A \$7.50; B — \$10; C — \$12.50. All include full score. Parts 50¢, Pa. Cond. \$1. Full Score \$3.

Light, lilting music from the gay opera which was so popular at the Metropolitan Opera House for the

(Turn to page 76)

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**By Walter A. Rodby**

Director of Vocal Music, Homewood-Flossmoor High School, Homewood, Ill.

### **New Christmas Music**

With the possible exception of folk music, we get more new issues of Christmas pieces than any other type. The interest and appetite for yuletide music seems to be endless, and the choral publishers keep putting it out by the sleighful.

This year the new Christmas issues have been more abundant than ever and to have to pick just a few pieces for this column once again produces that old frustrating feeling. But the ones that we do report have our enthusiastic recommendation; and except for the larger choral works (contatas, etc.), you can get a free copy by writing the publisher and mentioning that you saw the review in this column.

### **New Contatas**

*THE CHRISTMAS STORY* by Ron Nelson, for Narrator, Baritone Solo, Mixed Chorus, Organ, Brass, and Timpani. Published by Boosey and Hawkes, Lynbrook, L. I. Complete Vocal score — \$2.50, choral score only: 75¢, complete instrumental parts — \$3.50. Duration — 31 minutes.

A brilliant new Christmas contata that just can't miss.

Ron Nelson is a young composer of unusual ability with an almost uncanny knowledge of what sounds well for choral groups. He writes with exceptional brilliance and a remarkable sense of theater. His harmonic vocabulary has just the right contemporary bite without making the music sound like it belonged somewhere on the outer edge of left field. The music is all original, and not once will you find an allusion to familiar Christmas songs.

You will need a good choir and a good brass section to perform this work, but any good high school choir can do it. And when you wind up with a first-rate performance of this new score, your toes won't uncurl for a week!

The outline of this contata is based on the 17th Century setting of "The Christmas Story" by Heinrich Schütz, although the music and mood are entirely different. The narrator takes the place of the customary recitative pas-

Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

sages usually sung by the evangelists. Two contrasting sections usually found in settings of "The Christmas Story" are interpolated into the contata: a lullaby, "Slumber Now, Beloved Child," and a section on the "Prophecy of Jeremiah" regarding the murder of the children of Bethlehem.

This contata was written for the Festival Concert presented by the Brown University and Pembroke College Glee Club at the Central Baptist Church, Providence, R. I., on December 16, 1958. The composer conducted.

Of the larger choral works entitled "The Christmas Story," here is one that breaths new life and meaning into these words.

*A CANTICLE OF CHRISTMAS*, Music by Vittorio Giannini, words from the gospel according to St. Luke, for baritone solo (narrator), mixed chorus and orchestra, and optional brass choir. #2027, published by G. Ricordi, 16 West 61st St., New York 23, N. Y. \$1.50 Duration: approximately 23 min. Orchestral material available on rental from the publisher.

Here is a fine new work by one of America's great composers. Vittorio Giannini has taken his text from the gospel according to St. Luke and developed a choral score of enormous sonority and conviction. The grand final chorus is sheer contrapuntal wizardry, woven around the great Christmas carol, "O Come, All Ye Faithful;" and in the preface, audience participation is suggested at this point in the music.

This contata is not for the ribbon clerks; but if you have the vocal and instrumental musicians to perform it, the reward will constitute your finest Christmas present.

### **New Octavos**

*TWO "CHRISTMAS ORATORIO" CHORALE* ("Break Forth, O Beauteous Heavenly Light" and "To Thee (Turn to page 81)

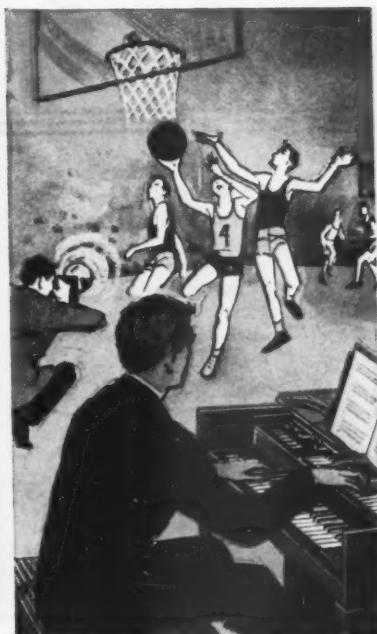
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lamp. It's easy to play, especially for those who have training on the piano.

### Never Needs Tuning\*

Hammond music costs less over the years, for you'll never have any tuning expense. Hammond is the only organ that can't possibly go out of tune.

To find out more about the Hammond Organ, mail any of the coupons below. Address Hammond Organ Company, 4240 W. Diversey Ave., Chicago 39, Ill.

\*Pertains to Spinet, Home, Church and Concert Models. (Except Solo Pedal Unit of Concert Models.)

To bring your school better music, just mail these coupons...

Please send me your booklet telling how my school can raise money for an organ.

Name \_\_\_\_\_  
School \_\_\_\_\_  
Address \_\_\_\_\_  
City & Zone \_\_\_\_\_  
County & State \_\_\_\_\_

My school is interested in:  
 Viewing a color film about the Hammond Organ.  
 Hearing a free organ concert.

Name \_\_\_\_\_  
School \_\_\_\_\_  
Address \_\_\_\_\_  
City & Zone \_\_\_\_\_  
County & State \_\_\_\_\_

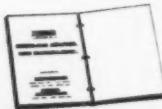
Please send me complete literature describing the various models of the Hammond Organ.

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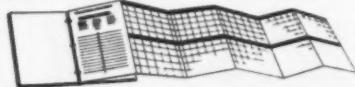
# Interesting Industry Items

## E. R. Moore Announces New Aid To Planning Activities

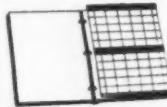
*in new land of sun*  
18-month activities chart



Fits inside any standard 3-ring binder. Large write-in spaces.



Many months may be spread out and easily seen at a glance . . . without necessarily removing chart from binder.



Any month comes up 'on top'. The MOORE Chart has been specially pre-folded so that any month you select will readily 'surface' . . . without removing Chart from your binder. It's helpfully convenient . . . yet confidential, if necessary.

A national survey on the general subject of wall calendars and similar planning aids, led to the development of the 18-month activities chart just announced by E. R. Moore Company.

Designed to fit any standard 3-ring binder, it is conveniently used at desks . . . easily carried to meetings . . . more confidential than wall calendars . . . and has write-in spaces adequately large for each day.

Another convenience feature is its pre-folding . . . permitting any month to come up on top, without necessarily removing the Chart from your binder.

Free copies of Moore's Activities and Planning Charts available by request. Write your nearest Moore office (see their ad in the choral section for address). Both school and church planners will like this new idea.

Do you have a  
**SMART IDEA**  
Send us a photo and/or  
write-up.

## King Offers New Service On 'Should Your Child Play in the Band'

There is a never-ending need on the part of music educators and everyone in the music industry to help the nation's parents answer one vital question: "Should Your Child Play in the Band?"

The H. N. White Company, makers of King band instruments, tackles the problem head-on, giving band directors a big assist with a new accordion-folded folder on the subject. Showing a picture of a mother and father watching a band on parade, the copy starts by saying that "Playing in the band is more than a sparkling brass instrument and the cheers of the crowd. Playing in the band is rehearsal and hard work, too. Yet nothing good comes easy. The rewards from both the cheers and the practicing are many for those who play."

The copy goes on to tell a convincing story about those rewards in terms of teaching discipline, coordination, concentration, self-confidence and satisfaction. It points out the advantages of understanding music.

It pays tribute to "the talented and hard-working people in our school and in private teaching." The last paragraph is directed at parental responsibility, exceptionally important as educators are realizing more and more. "As a parent you must help . . . in providing the initial encouragement and in helping maintain the interest and self-discipline needed to make the most of young talent."

Free copies are available to music dealers and band directors from the H. N. White Company, 5225 Superior Avenue, Cleveland 3, Ohio.

## Grossman Music Adds Three New Lines

Grossman Music, one of the country's largest music wholesalers, announces the addition of three new lines to its roster.

Emenee Electric Organs, Nerco Award Pins and Keys, and Rico Relo-

plex Mouthpieces are the three. The Emenee line features the exclusive self-teach key-selector method. Rico's new clarinet and sax mouthpieces are made of a new material, have 12 faces for players to choose for each instrument. Nicely packaged Nerco Award pins and keys provide the answer for music award presentations.

In making the announcement, H. S. Grossman, President of Grossman Music, said, "Our salesmen and dealers are the music directors link with what's new in the music field. It's our duty to be sure we know and sell these items. Our extensive line is constantly changing to keep up with the times. And these three important additions are part of our never-ending effort to do the most for music directors."

## Conn Adds Seven New Horns To Their Line



Seven new instrument models have been added to the Conn band instrument line, the company has announced.

The specific development the horns took was determined by market survey findings on school band trends and professional player demands, Conn officials said. Two new trombones, a Connstellation trumpet and clarinet, two euphoniums, and an Artist Sousaphone were designed for specific factors of feel and sound desired by specific segments of the music market.

## Piano Keyboard Kit Offered by Piano Manufacturers Association

A new piano keyboard kit combining a music case, music stand and practice keyboard all in one unit is now being made available by the National Piano Manufacturers Association of Chicago, Illinois. The specially constructed, die-cut folder is manu-

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factured by the Boxboard & Folding Carton Division of Continental Can Company.

Designed to point up the importance of the piano in music and to stimulate interest in the instrument, the kit serves as a useful teaching device. It unfolds easily and converts into a 4 octave piano keyboard with a rack for music (see photo). When closed, the 12-inch square folder, weighing less than 8 ounces, becomes a handy music carrying case with handles and a name card. It was designed for sale at 35¢ each to music dealers, piano dealers, schools and individuals as an educational tool to teach the fundamentals of music through the piano keyboard.

Printed design on the folder — in blue, black and white colors — is geared to attract children. Centered on the cover is a photo of a boy playing piano while the remaining area is devoted to illustrations of the instrument in use.

### AMC Advertising Award Winners Announced

Fred Gretsch, Jr. (left), president, The Fred Gretsch Mfg. Co., Brooklyn, New York, a director of the American Music Conference, presents duplicate first prize awards in the 1958 American Music Conference Advertising Awards Competition to Milton Goodman (center), president of Lawrence C. Gumber



binner, Inc., New York advertising agency, representing Heublein, Inc., Hartford, Conn., and Mel Grayson (right), promotion director, *Look* Magazine for their advertisements featuring musical themes. The American Music Conference sponsors the

Advertising Awards for the most effective use of a musical theme in advertising of non-musical products, services or causes. The winning Heublein, Inc., advertisement was a Smirnoff Vodka ad picturing a group of men in evening dress with various musical instruments. Copy read "Versatile as a One-Man Band." The *Look* Magazine advertisement pictured a family singing around the piano. Copy read "The Family — Key to Our Growth . . . and Yours."

### Vibrator Reed Co. Has Free Items For Directors

The Vibrator Reed Company, manufacturers of "The Reed with the Grooves," is offering school band directors free plastic ruler-bookmarks for all their clarinet and saxophone players. These 2" x 6" bookmarks look nice, feel nice and never wear out.

The same company offers an attractive "Tip of the Month" posterette which includes a calendar and two humorous slogans for each of the first four school terms. This piece makes a colorful bulletin board display and is available without charge. For free samples write Vibrator Reed Company, Hanover, Pennsylvania.

### Roth Produces Film-Strip "Art of Bow Making"

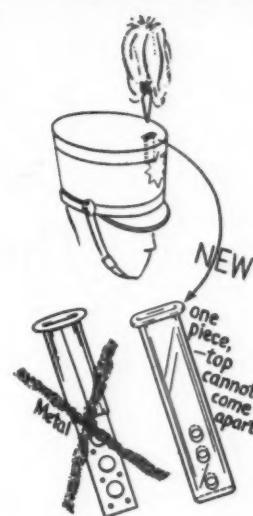
The "Art of Bow Making", an educational film-strip in color with accompanying sound tape and pamphlet, is the most recent contribution of the Educational Department of Scherl & Roth, and its nationally known director, Dr. Robert Klotman. The film is narrated by Frank W. Hill, former President of the American String Teachers Association and a member of the Iowa State Teachers College Music Education staff.

Produced by Heinrich Roth, the film traces the historical development of the bow and gives detailed information on its construction from the raw material to the finished product. As a teaching aid, the film places particular emphasis on the proper care of the various parts of the bow.

This audio visual aid was produced at a cost of over \$1500, and is now available for showing, without charge, for a ten day period. The film and accompanying tape may be purchased for \$35. Viewing time is 20 minutes and the tape operates at 7½ speed on a standard tape recorder.

For further information write to Scherl & Roth, Inc., Educational Department, 1729 Superior Avenue, Cleveland 14, Ohio.

### Ostwald Develops New Plastic Plume Socket



A very little gadget, and of course you see only the tiny top of it in a hat or shako. But as every band director knows, plume sockets spell security for those elegant, eye-catching plumes of marching bands.

When a metal plume socket rusts or comes apart, that spells trouble. This can't happen to OSTWALD'S new plastic plume socket, which is cast in one piece, and can't rust. The visible portion of the new socket is neatly and inconspicuously transparent.

### Ludwig Announces New Plastic Tympani Head



Wm. F. Ludwig Sr. displays new Plastic Tympani Heads.

Here's good news for tympanists and school band directors. After years (Turn to page 68)

## The Best Advice I Ever Had

By Dr. Raymond F. Dvorak  
President, American Bandmasters Association  
Director of Bands  
University of Wisconsin  
Madison, Wisconsin

The Editor of *The School Musician* has asked me to write on the subject "The Best Advice I Ever Had."

I'm sure that there are many like myself who remember those parental reminders to do well. Some of these may seem trifling but yet they are important. It was my mother who asked, "Did you remember to take a clean handkerchief?", as I left for school each day. Ordinary as these little reminders may seem, they help form good habits. It is the daily efforts of parents in behalf of their children which proves the old adage, "we are going to be what we are now becoming."

Some of these frequently repeated "reminders" still remain. My father, whose education was limited to the fourth grade always seemed to have the right solution. Many a time I would come to him with a problem. I'm sure that as a boy some of these difficulties which seemed insurmountable to me were in reality quite trivial. My father never belittled these problems but he used to say, "son, if you will be patient to endure, everything will happen for the best." This often repeated phrase gives strength through adversity.

Another phrase which my high school senior English teacher repeated often was, "The beautiful is as useful as the useful." She had many good

arguments to substantiate this claim. St. Matthew says it this way, "Man doth not live by bread alone."

Frequently I am admonished by my



Dr. Raymond F. Dvorak

friends for starting out too early for a given appointment. They say, why leave so early when you have plenty of time? I remember a twenty minute lecture in high school, given by a 70 year old Mrs. St. John whose principal premise was "better to be five minutes ahead than one minute behind."

At the risk of boring the reader, here is just one more quotation. When I reached my first teaching assignment in high school, my principal was very understanding and honest. Like many other principals he admitted his meager knowledge of music, by saying, "Though I may not know music I do know young people. My advice to you is this, you can accomplish as much as you allow!" This advice given 37 years ago is still fresh in my mind.

Plutarch says, "Words are but the shadow of actions." This phrase is given another way, "Actions speak louder than words." It is the example set by others through their actions which has had the greatest influence on my life. This is so true that in making an important decision in my work I have often asked myself the question, what would Mr. Harding (A. Austin Harding) do in a situation like this. It's impossible to walk in the shadow of a man like this for sixteen years without being influenced by him, by his example.

One never knows the real power of "example." Neither of my two sons is left handed. When they were little and seated at the family meal, I frequently found them trying to imitate their left handed father by eating with a spoon held in the left hand.

The End

## Band Parent Organizations?

By Emil W. Puffenberger  
President, American School Band Directors Association  
Director of High School Bands  
Northwest High School  
Canal Fulton, Ohio

The life of a high school band conductor is so very rushed with the planning of the concert season, the marching shows, the contest preparation, the planning for the next year's band and often times the teaching of music that he can ill afford to overlook any single item which may be of assistance to him in adding to his efficiency in the music department and even in making his life more pleasant. I have had the good fortune to have experienced an active band parent's group which has been cooperative and helpful to the point of making my teaching more efficient and my life more pleasant.

My school, Northwest High School, has problems of a specific type but which are common to many school districts in which school consolidations have been consummated. We are a school of slightly under 400 students in grades nine through twelve, in a semi-rural community composed of students from the communities of Canal Fulton and Clinton and we are surrounded by the large urban areas of Barberton, Akron, Canton and Massillon, Ohio. The high school building is located in the country between the two villages with the grade schools within the villages. Incidentally I am the one and only instrumental music teacher employed by the board of education — rather a common picture in this day of numerous school consolidations.

Obviously many occasions and situations arise during which I desperately need help. For instance, during the annual band clinic sponsored by my school I need ten men on Friday night, twelve men on Saturday, twenty ladies to plan and to operate the cafeteria and kitchen, or I may need twenty automobiles to transport our band to a neighboring city school to play an assembly program, or I may need \$300 for bus transportation, I may need six additional band uniforms at a cost of \$480, I have over-spent my budget and have unexpected repairs to the amount of \$175 which must be taken care of immediately. And so goes the life of a high school band conductor — what can be more gratifying than to have an active, well organized group of parents and friends ready to come to your assistance and handle any details. And why should not parents actively support the band or any phase of the school — if for no other reason than that they become more aware of the service the school and band conductor is rendering

their children. Parents will become more sympathetic and enthusiastic as they assist you.

I recognize that many schools have parent organizations which operate with varying degrees of success or failure. I do know that parent groups can be a hinderance to both the teacher and the administrator if they dominate or get out of control or tend to interfere with the administrative policies of either the school officials or the music department heads. May I suggest that to be worthwhile a parent group must (1) Have a direct and important objective, (2) It must be a well organized, orderly and efficient team, (3) It must not dominate and interfere with either the teacher or the administrator but rather must cooperate and assist.

With the above aims in mind the writer along with a committee of band parents formulated a constitution which has been used by our Northwest High School Band Parents' Organization, Canal Fulton, Ohio quite successfully for a period of ten years without change. The organization has functioned very efficiently and smoothly under this constitution. It may be pertinent to say that only two money making events are scheduled each year but these are large events and are well planned. Our community is appreciative of the fact that we have eliminated the almost weekly shake-down and does support our two money making events generously. Thus our meetings need not be numerous and this is a help since in our busy world we do not have time to meet often. Also our three meetings are interesting in that a planned program is presented including a brief business meeting. Our executive board meets often at the suggestion of the band conductor.

You will note that in the Constitution the aims are clearly stated in Article II, that in Article IV the office holding is limited to two one year terms which is healthy for any democratic organization and that the office holder must be a band parent, that membership is not exclusive but is open to both grade and high school band parents as well as any interested party as per Article V. Article I of the By-Laws is a statement of the duties of the officers and executive board, while Article I specifies a democratic process for the election of officers. You will note the following document is brief, concise and specific:

(see *Constitution and By-Laws on page 71*)

# Must Small Bands Sound Puny On Parade?

By Dick Orr Wilson, ASBDA  
Director of Band and Chorus  
Des Moines Technical High School  
Des Moines, Iowa

TABLE NO. 1

Troms.

X	X	X	X	X	X
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Bars.

X	X	Horns		X	X
Bass	X	X		X	Bass

↑

**BAND FRONT**

T. Saxes

X	X	X	X	X	X
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A. Saxes

Bass	X	Clars.		X	Bass
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B. Lyra

X	X	X	X	Bass
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Clars.

S. Drs.	X	X	X	X	Cym.	B. Dr.
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Clars.

Cor. I	X	X	X	X	Cor. I	X
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Clars.

Cor. II	X	X	X	X	Cor. III	X
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Piccs.

Cor. II	X	X	X	X	Cor. III	X
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Cor. I

Cor. I	(ii)	X	X	X	Cor. I	X
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Does the small marching band *have* to sound like the typical small marching band? I'm certain you don't have to be a band director to understand the significance of the above question. Anyone who has watched a parade can recall the sound that has long been so objectionable to me — the brass section has just passed a particular viewing point, the percussion has blasted its way past the same point, and then the clarinets and flutes, playing an out-of-tune figuration with poor ensemble, drift by causing the viewer to be brought down hard instead of being thrilled to goose flesh.

I can recall having the above experience long before I even had the desire to play in a band, much less be a band director. The lodge bands did it, the high school bands also, and the American Legion band sounded similar. These were the only marching music units other than drum and bugle corps to which I was exposed in the middle twenties, and yet for some reason unknown to me at that time, I rebelled.

"The sound" was kept fresh in my mind by my dad who kidded me about it, even after I became a part of a high school marching band. College days and service in several Navy bands failed to improve "the sound" because the same general lineup was used.

It was a band technique class during a summer session after the Second World War that stimulated my study of why the same line-up of the marching band. I read everything I could find about the subject including Mark Hindsley's "Band At-ten-tion!," Ray Dvorak's "The Band on Parade," and numerous articles, including one entitled "The Marching Band," by Wil-

## Basic Training Or Combat Veterans?

By Charles W. Robison, ASBDA  
Director of Bands  
Edmond City Schools  
Edmond, Oklahoma

"Experience is the best teacher." No one denies the wisdom of this old proverb but there are too many versions of what constitutes experiences as related to junior high band students.

Some directors consider junior high as primarily a training band, the basic training to qualify those students as creditable musicians for the high school band program. Little, if any, emphasis is placed on public appearances and activities. The second school of thought held by many directors is that a full program of public appearances and activities is essential to better qualify and prepare these students, the "combat veterans," for the high school band program. Let's examine more closely the reasoning behind these two ideas.

For the first plan, that of a training band, we find mostly those directors in schools large enough to support separate junior and senior high bands but with the same director for both. This director considers it feasible to fit the experiences of his junior high students into the area of basic musicianship. Emphasis throughout the year is placed on scale work, tone quality and technic development without the pressure and limited concentration of preparing for numerous public appearances and contests. To be sure, this junior high band will appear in a concert, a parade or perhaps a contest to fulfill the expectations of the students and parents. Students taught in this manner are sure to enter the senior high program with a sound musical background and an eager outlook toward the various band activities still before them.

Proponents of the second plan, that of giving the junior high students more experience in the field of public performance and competition, generally fall into two categories. One is the director of the small high school who places junior high students in the senior high school band for numerical strength and to a lesser degree for musicianship. This accelerated program for younger students is the direct cause of so many students dropping out of the band program before they graduate from high school and showing a lack of interest for band participation at the college level. Certainly when one has covered the extent of high school activities before he even gets into high school there will be a great risk of reaching the saturation point long before graduation.

Where necessity makes it mandatory, the director should use these students as sparingly as possible. Many of these

accelerated students could be placed back in the junior high band at the close of the marching season, with the possible exception of the very small high schools (say less than 100 enrollment).

The other category in this second plan is the director of the large junior high school whose only duties are in that particular school. Here is the situation where the director feels the need of a very extensive program of junior high band participation because it is the only program he is directly responsible for. It is not unusual to find a junior high band of this nature making a great many public appearances in one school year in the form of concerts, parades, junior high football games, contests, festivals, etc. No one questions the very outstanding abilities of many of these bands but consider the plight of the high school band director who inherits these students. He gets experienced students but how long do they stay? What new experiences are left to stimulate and motivate these students? When high school band activities are a direct repetition of junior high experiences the student will demonstrate a decided lack of interest. The participation experiences offered in junior high should be weighed carefully to avoid excessiveness.

On a national scale our school system in Edmond, Oklahoma, would qualify as a typical small town school system. Edmond has a population of about 8,000 with a three grades junior high school enrollment of 450. There is one band director for the entire band program.

Our junior high program is geared to provide a maximum amount of basic musicianship training with a minimum number of public appearances and activities. With an average of thirty-three (33) students from each class we are able to limit junior high band membership to the 8th and 9th grades and meet with the 7th grade separately as an Intermediate Band. The band program begins in the 5th grade. This close division of classes enables us to achieve a much higher level of playing proficiency than was possible under previous systems of using all three grades in the junior high band or incorporating a large number of 8th and 9th grade students in the senior high band.

The natural enthusiasm which students of this age possess is almost enough in itself to carry out a program of concentrated efforts in building basic musicianship. The two or three public appearances the band makes each year

*(Turn to page 63)*

a boy...

a NOBLET "40"

...and a

blue ribbon

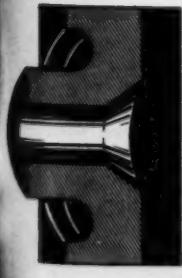
More blue ribbons, for superior performance, have been pinned on the lapels and blouses of proud youngsters who play the Noblet "40" clarinet than almost any other instrument you can name. Kind of bears out our philosophy that a musical instrument should be musically, acoustically and mechanically *correct*... whether it be an artist-grade clarinet (like the LEBLANC Symphonie) — or America's most popular student-priced clarinet, the NOBLET "40."

This fine artist-quality instrument spurs a student's progress, rewards his achievements and helps him gain more satisfaction from the Wonderful World of Music.



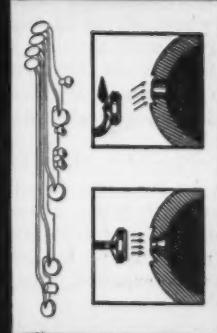
#### INTEGRAL RAISED FLARE CUT TONE HOLES

Faster response — finer, more powerful tone. Helps eliminate squeaking. A costly manufacturing feature.



#### COMPRESSION-FORGED KEYS

Extra strong nickel-silver plated keys are the strongest, most beautiful keys made — stay in adjustment; won't bend or break.



#### JUMP KEYS

Specially designed side trill keys give straight-in-line action; prevent fuzzy tone or "bubbling"; prolong pad life.

**LEBLANC**  
G. LEBLANC CORPORATION  
Kenosha, Wisconsin



Dr. Jack M. Watson

Professor Watson received his B.Mus. degree from the Cincinnati Conservatory of Music, his M.Mus. from the University of Southern California, and his M.A. and Ph.D. degrees from Columbia University.

Since 1953 he has been on the staff of the School of Music, Indiana University, where he is Professor of Music. He has taught also at Winthrop College, New York University, and the University of Southern California.

Trained in musicology, music theory, music education, and performance, Dr. Watson has enjoyed varied experiences as a teacher and professional musician, and as editor and author. He has written numerous articles for professional journals, has contributed to yearbooks and monograph series, and is co-author of the recently published basal music textbook series, *Music for Living*. He formerly served as both consulting and administrative music editor for a leading publisher of schoolbooks, Silver Burdett Company, and has supervised the production of educational music records for one of the major record companies.

For Dodd, Mead and Company, Professor Watson will be general editor of a new series of college textbooks in various fields of music.

## A Clue For Prospective Doctoral Students

By Dr. Jack M. Watson  
Professor of Music  
Indiana University  
Bloomington, Indiana

To anyone who is to any extent interested in working for a doctorate in any field of music, there is a simple piece of advice that is always appropriate: Begin your work now. Don't wait until the time of actual formal study is at hand; don't wait until a few days, or even a few months, before entrance examinations; don't wait until a faculty advisor so advises you; don't wait until the "spirit moves you." Begin now.

Regardless of specialization, four lines of attack are useful: improving one's applied musicianship, reinstating and extending one's theoretical musicianship, increasing one's knowledge of the history and literature of music, improving one's ability to write and to think critically.

As anyone who has done any teaching of music knows, it's easy to get so involved in teaching and so concerned about the performance of students that one tends to let his own musical skills go by default — as a matter of fact, it's difficult not to do so. The teacher *sans* performance medium is a common sight in the music teaching profession; so is the non-pianist who managed to "just get by" in undergraduate piano study and who has rarely touched the instrument since then; and so is the mediocre reader — the maker of C's and D's in solfège — whose score reading since college days has deteriorated to the point where he now has to teach himself any music he must learn by a sort of rote process. As most institutions offering doctorates in music set minimum standards in practical musicianship and require remedial work of students who fail to meet the standards, it is highly advantageous to students to pass the examinations in this phase of musicianship so that during their periods of formal study they can devote full time to courses that carry degree credit. Fortunately, a relatively little time spent each day in intelligent, concentrated work on re-establishing and refining musical skills can pay off very well indeed.

It is a well-established finding of psychological research that one remembers what he uses and forgets what he doesn't use. Many of us have little reason to use the more formal aspects of music theory in our daily jobs of teaching music, and as a result much that we learned in school slips away from us. This is to be expected. Another related

finding of psychological research, and an encouraging one, is that re-learning is much easier and much quicker than original learning. This means that the re-activation of concepts and techniques of music theory can be relatively speedy. It is also quite possible that increased insight and knowledge may be a concomitant of renewed study. Maurice Lieberman's two volumes, *Keyboard Harmony and Improvisation*, are excellent for review purposes; so are the two volumes by Paul Hindemith, *Traditional Harmony* (Parts I and II), *Creative Musicianship* by Howard Murphy and Edwin Stringham, *Harmony* by Walter Piston, and *Applied Harmony* by Carolyn Alchin and Vincent Jones. With theoretical musicianship, as with applied musicianship, having to take remedial courses is costly in time, and students are much better off if they can avoid taking such work.

Fortunate, but unfortunately rare, is the teacher whose actual teaching keeps him in touch with the main bodies of music literature and the basic concepts of music history. The vast majority of teachers, however, concentrate primarily on a comparatively restricted area of music and musical performance. This means that the large share of music teachers when they begin their doctoral studies are poorly prepared for the examinations in music history and literature that they must face. Non-credit remedial courses in music history and literature are just as non-productive as other non-credit remedial courses, and it is just as important that prospective doctoral students take positive action in restoring and building background in this essential aspect of musicianship as it is with the theoretical and applied phases. Any up-to-date history of music is useful for this purpose: *Our Music Heritage* by Curt Sachs, *Music in Western Civilization* by Paul Lang, *An Outline of the History of Music* by Karl Nef, *Music History and Ideas* by Hugo Leichtentritt, *A Short History of Music* by Alfred Einstein, and so forth. If used with other references, Hugh Miller's *History of Music* (in the Barnes and Noble College Outline Series) can be quite valuable. In this indispensable part of preparation, it is essential that one get past the generalizations and facts of

(Turn to page 73)

Is more leisure time a curse or a blessing?

## Music and Automation

By Otto Leppert, ASTA  
Director, Lyon & Healy String Department  
Wabash and Jackson Blvds.  
Chicago, Illinois

Scientists and engineers doing research with automation at Massachusetts Institute of Technology inform us that the time is not far distant when workers will have a three-day weekend. They go so far as to predict a twenty-hour work week by the year 2000.

The working class will then become the new leisure class. Machines will have taken away the monotonous and tedious chores while increasing productivity. Man will become less concerned with the problems of earning a living and more concerned with how to live better and more creatively. He will be free to think more about himself and the artistic and spiritual world around him.

If leisure time is used wisely, there will, in all probability, be a cultural renaissance, with emphasis on the fine arts, especially music. More of the family spending will be on items other than housing, food and clothing. People will not be satisfied in merely watching television and being spectators or listeners, but they will want to participate, to partake of the greater enjoyment of making music, painting, sculpturing, composing, etc. The creative use of leisure time with the resulting elevation of thought and enlightenment of purpose can be a boon and a blessing to mankind.

However, there is a danger that the increased leisure time, if not extended beyond the street corner and television set, will result in boredom, frustration, crime and cheap soul-destroying activities.

Therefore it is of utmost importance that we prepare our children to-day through education and acculturation to use wisely and creatively the leisure time that will soon accrue to them.

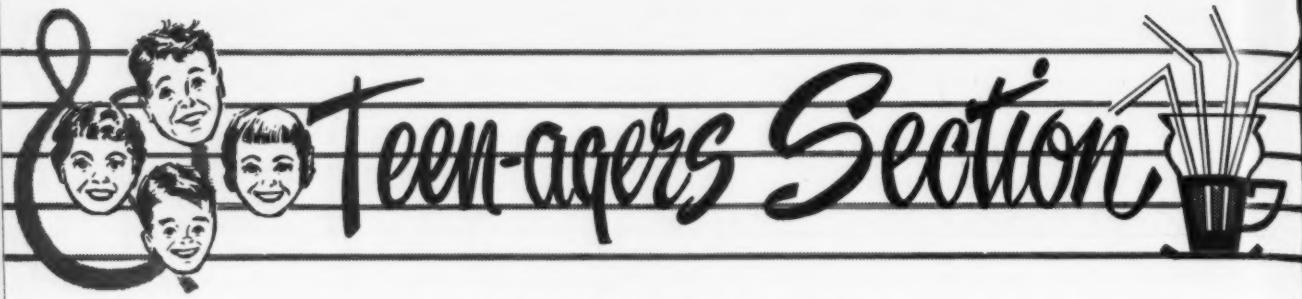
Leading educators agree that the study of music, with all its social, educational and esthetic values, is one of the

finest and most rewarding of all leisure time activities. Enlightened parents will make certain that their children study music now so they will be prepared for their increased leisure hours in later years. Educators and music administrators should also give careful consideration to the growing demand and need for more music instruction in the schools. Parents and music educators have a great responsibility to civilization and to the child in seeing to it that every child has the opportunity of learning to play the instrument of his choice.

Music skills should be acquired at an early age. If the child could realize what doors these skills unlock, what joys in making music are awaiting him; on the other hand, if he could recognize the danger to himself of his own undisciplined emotions in the improper use of his leisure time, there would be no problem, for he would demand that his parents afford him every opportunity to participate in music activities. Until the bases for judging values are learned, the wisdom and experience of the parents must speak for the child. It is to the parent that the child looks for guidance and it is the parent who should make certain that his child receives an adequate education in music so that he will make wise and creative use of his future spare time. The time to plan for the age of automation is now.

The resources of music are many and varied. They may be drawn upon for inspiration, enlightenment, stimulation, solace and relaxation. Music is an enjoyable, soul-satisfying lifetime activity that brings rich rewards. It is the golden thread which, when woven into the pattern of one's daily life, broadens the intellect, warms the heart and enriches the soul.

The End



# Teen-agers Section

*Julie Long, Teen-Age Editor*

## Cashton High Prepares For Another Music Packed Year

By Joan Tangen  
Cashton High School  
Cashton, Wisconsin

During the summer months at Cashton High School, Cashton, Wisconsin, music is not over looked. Mr. V. H. Weber, director of the band, orchestra, chorus, and Jr. Band, is the responsible person for the continuous interest in music for the students. Every Friday night a summer concert would be held and on Thursday nights, the band would meet for rehearsals.

These outdoor concerts help to stimulate the interest in music not only with the students, but with adults as well. Mr. Weber also gave individual lessons Mondays through Saturdays. This enabled each person in the band to get individual attention and to improve his skill at music. Since last school year, many new students have been admitted to the band. Under the direction of Mr. Weber, it doesn't take these students very long to get in the swing of things. The summer concerts and lessons keep each member of the band in top music form, so they are ready for another school year.

## German Girl Wins Accordion Honors

Marianne Probst of Augsburg, Germany is the new world accordion champion of the world, the first of her sex ever to achieve the coveted honor.

The sparkling-eyed Bavarian girl, vieing against 24 performers from 15 different countries of both hemispheres, won the global crown in the World Accordion Competition, ("Coupe Mondiale"), taking place in the United States for the first time. Miss Probst scored with her rendition of Carl Maria von Weber's "Konzert-



MARIANNE PROBST of Augsburg, Germany, is the first of her sex to achieve the honor of World Accordion Champion. She won the title in the "Coupe Mondiale" in New York against more than 20 other champions of nations of both hemispheres.

stueck," as well as with test and sight-reading compositions.

The only German contestant for the championship, Miss Probst previously was a runner-up in the international event as well as having won the championship of her own country.

Tall, black-haired, brown-eyed and 31, Miss Probst is an Augsburg merchant's daughter. She has devoted most of her adult years to the study of music, and is also a talented saxophonist and pianist. She has been conducting an accordion school in her home town.

## Philadelphia H. S. Band Entertains County Fair

By Helen Lyle  
Philadelphia, Mississippi

The Neshoba County Fair, scene of Mississippi's Giant House Party, was entertained in fine style by the Philadelphia High School Band. The band really lived up to its name, for the music that drifted

over the race track and midway was truly tops. The fair was opened with a great ovation by the crowd as the band played "Southern Special."

This is not the only activity in which the band has participated. Three formal concerts are a yearly occurrence: The Christmas Concert, Sunday Afternoon March of Dimes Concert, and the final Spring Concert. This year at one of the concerts the band had as its guest performer, Don Jacoby, who held a clinic in Philadelphia and members of bands from all over the state attended. Sam Best also held a clinic here.

The month of March is always the time for the Mississippi State Band Festival in Jackson. This year the band won superior in concert, sight reading, and field maneuvers. In 1958 at the festival, the band was told that it had been selected to attend the Mid-West National Band Clinic in Chicago in December of that year. It was just one of a few high school bands in the nation to receive such an honor.

The band, made up of approximately 75 members, is very privileged to have as its director, Mr. Victor Zajec. Under his capable direction, the band has won many honors. He demands and gets perfection. Without his hard work and understanding, the band would not be what it is today.

## TEEN-AGERS ATTENTION!

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and photos

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Teen-Age Reporter for your  
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He expresses your sentiments perfectly!



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X-108		
X-109, Santa Assort. (3 of each design)		Total Amount
Send cards to: Name _____		(please print)
Street address or R.F.D. number _____		
City _____	Zone _____	State _____

## "Meet The Professional"



**JACK IMEL**

The first youngster to land a berth with Lawrence Welk's Champagne Music Makers, as a result of a guest appearance on his national television program, Jack Imel was 24 at the time, and in the uniform of Uncle Sam's Navy, when he was accepted by the television maestro as a "regular."

An expert marimba soloist, Imel is equally adept with drums and as a tap-dancer, as Welk's audiences have discovered to their delight.

Five days following his guest performance, Jack turned in his Musician 3rd Class stripes, and left San Diego for Los Angeles, with his wife Norma, and their children Debbie Lynn, now four, and Gregory, now five and one-half years of age.

Both Jack and his wife are natives of Portland, Indiana, a city with a population of 10,000 where his father Jennings (Hap) Imel and four of the latter's brothers, run a grocery store on Main Street.

Jack, an only child, showed no signs of heading for the grocery business especially when his mother first interested him in tap-dancing at the age of four. He was sent to an xylophone teacher when he reached high school age.

Valuable experience was gained for him during high school, and by playing local club dates. Shortly after his graduation, he attended the Arthur Jordan Conservatory of Music in Indianapolis.

During a local appearance nearby, Horace Heidt's troupe found Jack, and he toured with Heidt's "Opportunities" show for 18 months, enlisting

in the Navy on January 25, 1952, and entertaining the "boots" while at Great Lakes Training Station. He was assigned to the Navy School of Music in Washington, D. C., where he obtained valuable training in basic harmony and musical theory.

While in uniform, he appeared with Heidt for the Navy Recruiting campaign in civilian centers, and later was assigned to the Cruisers and Destroyers Force of the Pacific Fleet, as a member of the Admiral's official band.

In 1955, Imel won first place in the all-Navy talent contest, the finals of which were staged in New York City, netting Jack an appearance on Ed Sullivan's all-Navy television show. The following year, he again appeared with Sullivan, followed by a month's tour covering 30,000 miles.

Back at home in San Diego, Jack sent a recording of his marimba playing to Lawrence Welk, and was selected as a special guest performer. Later, at the Aragon Ballroom in Pacific Ocean Park, at Welk's invitation, Jack further impressed both Welk and the audience, and he was offered a full-time job immediately following his pending discharge from the Navy.

Jack has black hair, brown eyes, an ear-to-ear grin, and stands five feet eleven inches, and weighs 160. His surname, he reports, is German, and his ancestry also includes Irish and English blood. He was born June 8, 1932.

### Music Camp Survives For Another Year

By Charlene Diem

Teen-age Reporter

Ottawa Township High School  
Ottawa, Illinois

Well, we did it. Illinois Wesleyan Music Camp on Lake Bloomington will never be the same. At least not until next year. For two melodious weeks Lake Bloomington was home to 113 budding musicians. What an experience it was.

We came from everywhere — Iowa, Missouri, Illinois, Indiana, or Wisconsin — from ten miles away or two hundred. Maybe we even came for the same reasons — to have fun and make music or to have fun making music. Anyway, we were there because we wanted to be, and our hectic day usually went like this —

Each morning at 7:00 we were blown out of bed to the glorious strains of reveille, played by some

pajama bedecked or pin curled trumpeter. At eight we ate. One hour later our day of music started with orchestra. Then it was choir time. At noon we all had a half hour to recover, but before you knew it, it was 12:30 and we were hungry!

One hour later found us dashing to band practice. At three the dam burst. It was recreation time. We'd head for the ol' swimming hole or go "oaring" on Lake Bloomington. There were volley-ball games, private lessons, letter writing, pingpong, practicing, jam sessions, hen parties, sunning, tennis, and oh yes — eating.

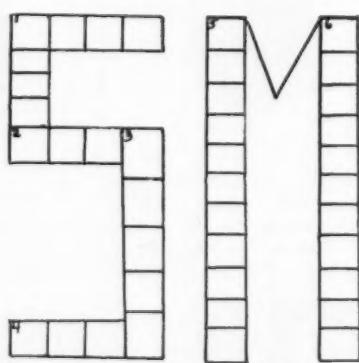
Our directors were superb. The first week we had the music faculty from Illinois Wesleyan University at our head. After a week, we'd worn them out pretty well, so three other poor, unsuspecting guest conductors took over. How we worked, played, and learned!

From morning to night there was music. We woke up to it. We were put to sleep by it. There were concerts, recitals, and sectionals. Through all these there ran the unquenchable song of laughter. I guess fun with a purpose is the best kind.

### THE SCHOOL MUSICIAN

#### Crossword Puzzle

No. 1



Down

1. Pulses
3. Type of Piano
5. Crook used for tuning all brass instruments. (two words)
6. Horn without valves or keys. (two words)

Across

1. Musical group
2. Melody
4. Thin strip in a wind instrument.

Answers to this Crossword Puzzle will be found on the Classified Advertising page at the end of this magazine.

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# SCHOOL MUSICIANS!!

## Have You Contributed Your 10¢ To The SOUSA SHRINE FUND?

Ask your  
Band Director  
About this

Send for  
The Clever March  
Coin Card



John Philip Sousa

John Philip Sousa brought more fame to American music than anyone. Did you know that Mr. Sousa's home was in Washington, D.C.? Did you know that his home is to be renovated and will become a permanent shrine to his memory? Did you know that every school musician in America can have his name on permanent file in this shrine? It will take many thousands of dollars to build this shrine. Thus, the John Philip Sousa Memorial, incorporated has been born. Lt. Col. William F. Santelmann, retired director of the United States Marine Band is the Chairman of the Board of this non-profit organization. Organizations represented on the official board are: American Bandmasters Association; American School Band Directors Association; College Band Directors National Association; Kappa Kappa Psi; National Catholic Bandmasters Association; and Sousa Band Fraternal Society. Ask your band director if he has received the clever Washington Post March Coin Card. Every band member can put a dime in a special slot cut in each measure of the march. If your band does not have this coin card, write for one immediately. You will also receive a nice letter from Col. Santelmann explaining the whole project.

**Send all correspondence direct to: Lt. Col. William F. Santelmann**

**JOHN PHILIP SOUSA MEMORIAL, Inc., 318 Independence Ave., S.E., Washington 3, D.C.**

This page appears through the courtesy of THE SCHOOL MUSICIAN Magazine, Forrest L. McAllister, Publisher.



### A National Nonprofit Educational Society

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

#### Editorially Speaking

It should be a matter of record that faculty sponsors of Modern Music Masters Chapters are becoming increasingly aware of the dignity of their positions as representatives of the national music honor society in schools throughout the country.

The educator who chooses to make his career in the field of music recognizes the unique importance of music in a well-balanced program for education. If music is not to be pushed aside or regarded as of lesser value than the vaunted athletic, science, vocational, or other "materialistic" subjects, it is the music educator himself who must take the responsibility for making the music education program in the school a vital and compelling influence. The purpose of the national music honor society is to do just this, and, through its organized program, make available to the music educator a practical means of encouraging talent, of bringing to view a heightened sense of values, and thus making a significant contribution to the future of music in America.

Modern Music Masters is proud to state that the majority of music educators who establish Tri-M Chapters are not looking for a "gimmick". They recognize that music is one of the most powerful motivating forces in existence and concur in the ideals expressed by Modern Music Masters. Therefore, they sincerely and actively desire to make their Chapters dynamic and continuing units in the organization conceived and developed to add breadth and depth to the whole music education program within our schools.

#### A Sponsor's Comments

"Tri-M is an organization that has received the respect of the community and is most highly respected by its members. The group has represented the school in nearly all nearby musical functions. It has been readily accepted by the school and membership is sought by underclassmen." — William De Vore, Associate Sponsor, Illinois Association of Modern Music Masters, and Sponsor of Chapter 379, R.O.V.A. High School, Oneida, Ill.

#### Special Recognition

This month Tri-M is giving special recognition to an unusually talented young musician, a charter member of Chapter 449 at Sullivan High School in Chicago. Lynn Turner, harpist, recently received the coveted Chicago Daily News "Silver Knight" award in the field of music. Besides playing in the concert orchestra at Sullivan, Lynn has played with the Clebanoff Strings (a Mercury recording group), the Evanston Symphony Orchestra, the Chicago Civic Orchestra, and the West Suburban Symphony Orchestra. She was a recent soloist with the Chicago Symphony. Lynn received a scholarship to the Tanglewood Institute of Music for the summer and will compete in the first International Harp Contest to be held in Israel this fall. During this year she is studying at the Paris Conservatory of Music.

#### National Office Service

An important part of the service given by the national office to Tri-M Chapters is the mailing each fall, early in September, of a packet of supplementary materials. These are designed

to make it a simple matter for the faculty sponsor to direct the activities of the Chapter throughout the current year. The materials include instruction sheets for student officers, sample newspaper articles, bulletins on available Chapter supplies, listings of most recent Chapters, suggestions for projects and activities, etc.

#### Chapter News Parade

Several of last year's officers and members of Chapter 309 at Baldwin High School in Wailuku, Maui, Hawaii, have received special awards and honors. Amy Hokama, president, received a \$3600, four-year scholarship to Oberlin College in Oberlin, Ohio. Kenneth Kato, vice president, and Elaine Okuda, treasurer, received the band service award for having made the greatest contribution to the band program. Charlotte Jo, secretary, received the American Legion Award, and Karen Kurisu received the D.A.R. Award, and were named two of the four outstanding members of the senior class.

Many Chapters held banquets in May. On this occasion the following Chapters installed the newly-elected officers who will serve this school season: Chapter 120 at Cobre High School in Bayard, New Mexico; Chapter 139 at McHenry Community High School in McHenry, Ill.; Chapter 336 at South Milwaukee High School in South Milwaukee, Wisc.; and Chapter 274 at North Salem High School in Salem, Ore.

Phyllis Johnson, historian of Chapter 405 at Foreman High School in Chicago, Ill., reports, "The Chapter recently sold \$1800 worth of chocolate bars. The funds raised were used to



Scene from the 1959 Tri-M Music Festival presented by Chapter 190, Wauwatosa High School, Wauwatosa, Wisconsin. Gladys Garness, faculty sponsor of this Chapter, is a member of the National Executive Board, the National Membership Committee, and State Chapter Coordinator.

purchase instruments and a stereophonic set for the music department. The balance was given to the school fund. Future plans include composing an original Foreman loyalty song and sending Tri-M delegates to the elementary schools to interest prospective students in joining the high school music department."

Tri-M Chapter 430 at Superior High School in Superior, Nebr., sponsored a preliminary contest before the district music festival. This gave the soloists and ensembles an opportunity to play and sing in public before appearing at the contest.

Sue Markley, secretary of Chapter 140 at Grant High School in Portland, Ore., reports that the Chapter gave a dinner on the night of the initiation of new members which was attended by Chapter members and their families. During the summer the group had a picnic at the mountain cabin of one of the members.

Chapter 434 at San Leandro High School in San Leandro, Calif., sponsored a concert on May 22, presenting the Modesto Jr. College Band and Choir.

Carolyn Schnier, secretary of Chapter 88 at Rockridge High School in Taylor Ridge, Ill., reports that the group attended the Cornbelt Chorus Festival. Three Tri-M members attended a summer music camp on scholarship. Chapter plans for this season include hearing several musical programs in the "Quad Cities" of Rock Island, Moline, Davenport and Bettendorf.

#### Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program", is invited to write to Modern Music Masters, P.O. Box 347, Park Ridge, Illinois.

The End

#### The Case of the Home-Made String Bass

You may think this is the end of the do-it-yourself trend: putting together a string bass. Actually, it's probably a wonderful beginning for a couple of bright kids.

The bass in question came in 50 separate pieces, contributed by the Kay Musical Instrument Co. And it was put together into one handsome, resonant bass by two students — Vic Aintablian and Harry Torson — and one craft instructor — Mel Meyer.

Here's how it all came about:

Meyer is a craft instructor in the Chicago Park District system — by



A String Bass is put together by a couple of ambitious youngsters — and an equally ambitious craft instructor — in Chicago's Margate Park. Craftsmen are (L. to R.) student Vic Aintablian, Mel Meyer, the craft instructor, and Harry Torson, the second student. At the right is Charles Valorz, the park supervisor who approved and encouraged the very successful project.

avocation. By vocation, he is a musician and entertainer. Putting his two interests together, he has discovered that music hath charms to soothe the most savage beasts . . . or anyway, to give meaning and direction to the lives of kids who never had either.

Lately, he has decided to assemble a combo for his Margate Park charges — to give his students a chance to learn to play instruments, and for them to play Saturday night hops, festivals and other Park District events. But the price of instruments is high — especially of basses.

And that's when he approached Sid Katz and Bob Keyworth, president and vice-president respectively of Kay Musical Instrument Co., and suggested that he and his students could put together a bass . . . given the parts.

Katz and Keyworth were delighted to give them the parts — and they gave Meyer a tour of the plant, as well, to give him some idea of how to put the instrument together. But seeing all of the craftsmen — with their decades-long experience in instrument making — and modern machines was enlightening, but hardly encouraging. There's a lot of know-how in every bass — Meyer had enthusiasm and two anxious kids instead.

Armed with his 50 parts, Meyer and his two students went to work: in the course of one month, the bass

was put together, down to the staining! The boys — who did about 60% of the work — are two Armenian DP's, to whom the Kay bass may open the world to a career in music. That at any rate, is their intention now.

But even if they never make the Blue Note — these two boys have had the priceless satisfaction of putting together an instrument from scratch and then of playing it to entertain (and probably amaze) their friends.

Other string basses may be put together better: but none more enthusiastically than Margate Park's home-made bass!

#### They Are Making America Musical

(Continued from page 4)

Music Educators Association Annual Conference, in Galveston, Texas Feb. 20th, 1959.

Mr. Burford enjoys his favorite hobbies of fishing in the Gulf of Mexico and photography with his wonderful family: wife, Alice; sons Eddie (2) and Bobby (15). The SCHOOL MUSICIAN takes great pleasure in presenting Ralph E. Burford, a man who is devoting his life to "Making America Musical".

To the members of a band:  
"He who doesn't count is of no account" . . . Ray Dvorak.



THE SCHOOL MUSICIAN is the Official Organ of the American School Band Directors Association.

# AMERICAN SCHOOL BAND Directors Association

## CONVENTION WILL BE TOPS IN MUSICAL GROUPS

### The Best In Music on Tap For Rochester Meeting

By Ernie McMillan  
A.S.B.D.A. Editor

Beginning with this issue we will try to give you a little insight on some of the musical groups and personalities that will appear at the upcoming Rochester Convention in December. With this issue and the next two, it is our hope that we will be able to give you enough material on these groups and personalities, that you will make every possible effort to attend the convention. It is but a short time away, and we are positive that you will not want to miss one minute of this great convention. From President Puffenberger on down the list of officers and convention hosts, everything is being done to make this an outstand-

ing highlight in your musical experience.

From Iowa State Teachers College at Cedar Falls, Iowa comes their very fine Woodwind Quintet. Besides their part in the program on Wednesday, December 30th, each member of the quintet will give a short clinic on his particular instrument. Members of the quintet are as follows: Dr. Walter Coleman, flute; Mr. Donald Wendt, bassoon; Mr. Marvin Howe, horn; Dr. Karl M. Holwick, clarinet; and Dr. Myron E. Russell, oboe and director of the group.

One of the most outstanding concert bands in the Mid-West is the one from Luther College of Decorah, Iowa. The band was organized in 1878 and since has given concerts from coast to coast in the United States and has toured in western Europe twice. During this time they have had many "first" as far as the band is concerned. They were the only college band to be engaged for a two-week perfor-

mance at the Panama-Pacific Exposition in San Francisco in 1915. The band will again tour Europe in the Centennial year of the College in 1961 under the sponsorship of the World League of Norsemen. More recently the band was the official band for the Third Assembly of Lutheran World Federation held in Minneapolis for 11 days in 1958.

Weston H. Noble, director of the Luther College Concert Band, is one of the youngest conductors of a college concert band in the country. Nevertheless, in the short space of ten years he has earned the tribute of critics who have referred to him as a "young musician who has everything when it comes to directing a band." It is quite obvious to those who knew the late Dr. Sperati that Noble acquired the traditional aggressiveness which characterized his former instructor. He has been on the music faculty since 1948 and chairman of that department since 1953. He received his B. A. degree



Dr. Gale Sperry, Director of Bands, University of Minnesota.



Weston Nobel, Director of the Luther College Concert Band and Choir.



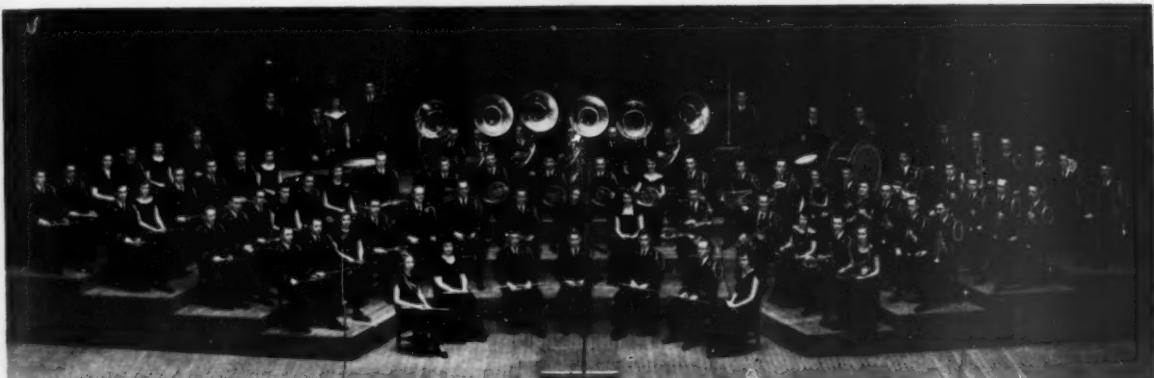
Harold Cooke, Director of the Rochester Park Band, and Rochester Symphony.

from Luther in 1943 and his M. M. from the University of Michigan in 1951 where he is doing additional study on his doctorate. He is in great demand as a clinician for bands as well as vocal music. The Luther College Choir which was organized in 1946 is also under his direction and which also makes tours of cities in this country.

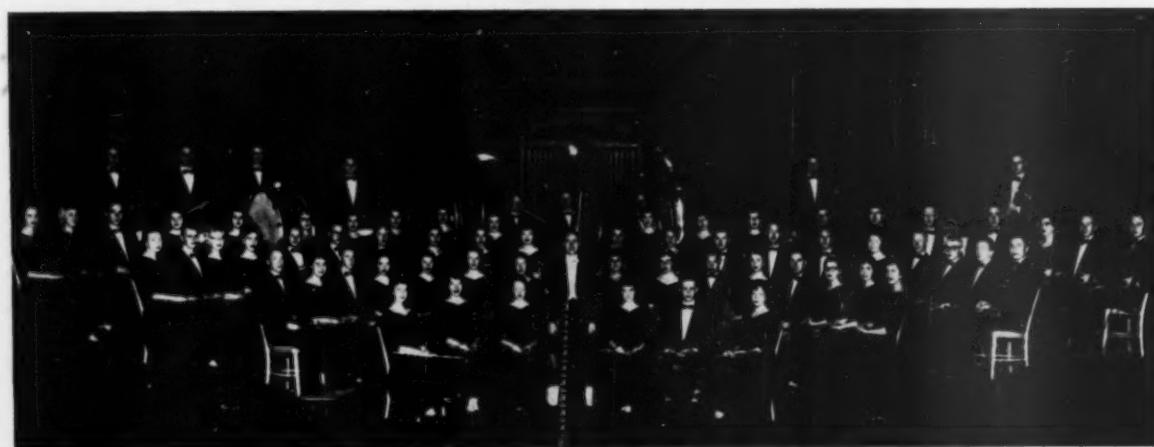
Another outstanding musical group which will appear at our Convention is the University of Minnesota Band under the capable leadership of Dr. Gale Sperry. Illustrious conductors have been the driving force behind the growth of the University of Minnesota Band program. The names of Bert Rose, Michael Jalma, and Daniel Martino will always bring

pride to the hearts of more than 7,000 Minnesota students who have worn the uniform of Minnesota Bands. It was Gerald R. Prescott, Directors of Bands for 25 years until his retirement in 1957, who has made the University of Minnesota Bands synonymous with the finest in band music. To carry on the Minnesota Bands' excellence in the tradition

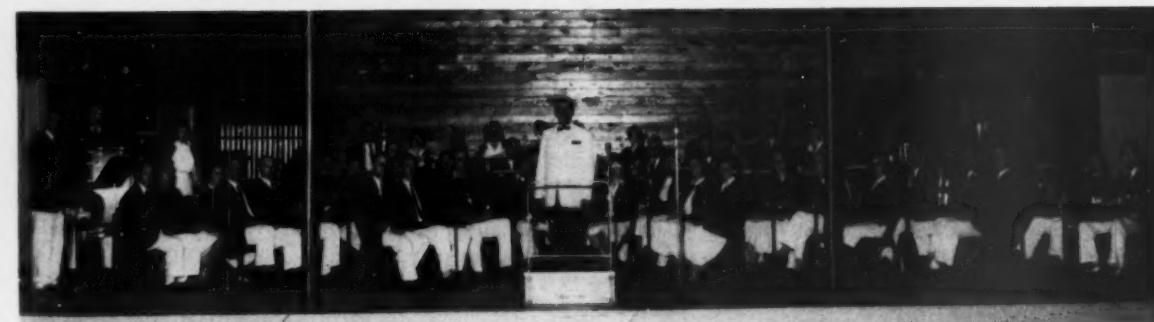
## *...These Bands Will Be At ASBDA This Year...*



The University of Minnesota Concert Band, Dr. Gale Sperry, Conductor.



The Luther College Concert Band of Decorah, Iowa. Weston Noble, Director.



The Rochester, Minnesota Park Band, Harold Cooke, Conductor.



The Iowa State Teachers College Woodwind Quintet of Cedar Falls, Iowa. Dr. Walter Coleman, flute; Donald Wendt, bassoon; Marvin Howe, horn; Dr. Myron E. Russell, oboe (head of Quintet); Dr. Karl M. Holwick, clarinet.

already established, Dr. Gale Sperry, after successful years as band director in the Minnesota Public Schools of Windom and Edina-Morningside, was brought to the University as Director of Marching Bands in 1953. Upon Mr. Prescott's retirement in 1957, Dr. Sperry was appointed Director of Bands. Dr. Sperry received his B. S. in Music Education from Minnesota as did he his M. Ed. in Music Education, and his Ph. D. in Education and Music. We have already given you his experience as a high school band director, but he also spent three years in the U. S. Army as Education Instructor of Music.

On Monday, December 28th, one of the finest civic musical organizations in the state of Minnesota, will present a concert for the ASBDA members. It is the Rochester Civic Band. The band was organized by Mr. Ralph Blakely and this summer marks the 44th consecutive year of band concerts in Mayo Park. At the present time, the band presents one concert each week on Sundays for nine weeks of the summer. There is also one public rehearsal of the band each week. Mr. Harold Cooke, conductor of the band, was its second and fifth conductor. After leaving Rochester for 15 years, Mr. Cooke returned to Rochester where his duties since 1949 have been organizing and directing the Rochester Symphony Orchestra and the Rochester Oratorio Society. The Rochester Symphony presents six concerts during the winter and have presented three concerts in the new Band Shell in Mayo Park this summer. There will be more on the Rochester Park Band and the director, Harold Cooke,

in a later issue of THE SCHOOL MUSICIAN.

This is just a start on the musical organizations and soloists that will appear at the December convention of the ASBDA. We shall have notes on the Minnesota high school bands that will appear such as Edina, Worthington, Rochester, and Lakefield high school bands; the percussion clinic by Sidney Berg; William Bell; Leonard Smith; Doc Evans Dixieland Band; Mayo Brass Choir; and Major Willcocks, the banquet speaker.

Have you made your hotel reservations yet? If not, do so immediately as it is of utmost importance to get your reservations in early to insure adequate housing facilities. Remember, Rochester, Minnesota is a mighty busy place the year around, and hotel rooms and housing accommodations can be at a premium. If you wait until the last minute, don't say we didn't warn you if you can't get a room reservation in one of the hotels. Remember, ASBDA convention headquarters is the Kahler Hotel, and it is one of Minnesota's finest hotel establishments.

The End

#### Dr. John C. Kendel Honored By Music Industry

Dr. John C. Kendel, retiring vice president of the American Music Conference, was honored August 11 for his contributions to music education and the growth of amateur musical participation in America. Officers, directors and staff of AMC, and leaders in the music industry attended a luncheon meeting in

Chicago as a final tribute to Dr. Kendel.

Jay L. Kraus, past president of AMC and president, The Harmony Co., presented a watch to Dr. Kendel on behalf of the industry. The watch was inscribed, "To John C. Kendel, for devoted service, 1951-1959, American Music Conference."

On making the presentation, Kraus said, "Speaking for the industry as well as the AMC board, I would like to thank you for your many valuable contributions to music education and the music industry. Your vast range of accomplishments for AMC stem from a combination of age and youth. Your seniority in the educational field commanded respect and attention for AMC's new and relatively young ideas on music making."

In accepting the memento, Dr. Kendel said, "It has been a gracious privilege to work with AMC. I hope my part in bringing music making to more people has covered a few of the rough spots and given some



L. P. Bull, (left) treasurer of American Music Conference, and W. T. Sutherland, president, look on as Dr. John C. Kendel, retiring vice president, received a watch from Jay L. Kraus, (right) past president and senior member of the AMC board. The watch was presented to Dr. Kendel at a Chicago luncheon meeting, where he was honored by the music industry for his contributions to music education and the growth of amateur musical participation.

indication of the work that can be accomplished in the years ahead. Creating interest in the recreational benefits of music making and bringing amateur musical participation into the lives of more people is a vital factor in the future of music in this country."

Dr. Kendel received wires and letters of appreciation from the AMC staff and those who could not attend.

Industry representatives present included: W. T. Sutherland, president of AMC, and executive vice president, Wilking Music Co., Indianapolis; W. W. Kimball, Sr., president, National Piano Manufacturers Association and

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# PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan  
National Executive Secretary  
2019 Bradford Drive  
Arlington, Texas

We had hoped that the new year would bring us help in the form of news for this column but, at this sitting, I am writing the second column for the year without having received the much needed support in my duty. May we urge each Chapter President to see that news material, if not a full article, be sent into the National Office as soon as possible. We recommend that a Publicity Chairman be appointed within the Chapter with the stipulation that he is to furnish at least one news article for Column per year. If this were done, there would be enough articles to fill our space with valuable and interesting information of activities throughout the Brotherhood. And we do mean OUR SPACE, not MY SPACE. We feel that the maintenance of our Column is the life line within our Fraternity in that communication is essential for growth and closeness. Without combined efforts in maintaining this form of communication, we will have a monologue. A Brotherhood does not mean ONE, it means ALL OF US. Let's consider this problem more seriously and act in accordance with our need.

In our last Column we mentioned the fact that the Alpha Chapter was planning a meeting during the Texas Bandmasters Association Convention. We have just returned from the New Music And Football Marching meeting during which time the Alpha Chapter meeting was held. Some 28 of the Brothers met the afternoon prior to the TBA meeting and had a round-table discussion on various phases of marching. In actuality those members present were each clinicians in that each subject discussed was lead by one Brother followed by an open discussion in which each Brother expressed his views or gave some point of value to broaden the subject. J. W. King was Chairman for the meeting since he is Chairman of the Projects Committee. The members of his com-

mittee plus members of the Program Committee lead the discussion. Each of the following gave a prepared paper and lead a discussion on the assigned subjects: Ralph Smith, Marching Fundamentals; Charles Enloe, Marching Publications and Materials; Maurice Jones, Organizing and Building the Precision Drill Type Football Show; R. C. Davidson, Planning the Pageant Type Football Show and Making the Band Sound; G. Gilligan, Various Types of Charting Shows and New Ideas; and Jim Jacobsen, the Marching Clinician for the Texas Bandmasters Association and Brother, Trends for The Marching Band.

We were fortunate in having our National President, Dr. Milburn Carey, in attendance at our first Alpha Chapter Round Table Discussion meeting. Dr. Carey was quite impressed with the procedure and suggested that we make it an annual affair and, if possible, prepare a paper in the form of a report to the entire National membership in that much valuable information was transmitted. It was concluded that there will be an annual meeting of this sort at the Texas Bandmasters Meeting and that Dr. Carey's suggestion should be taken into advisement.

We are again omitting the Chapter Activities Calendar. Too few Chapters have reported their activity dates. The Calendar should be all inclusive to be practical. Please get this information in at your earliest convenience.

Send all correspondence to JACK H. MAHAN, National Executive Secretary, 2019 Bradford Drive, Arlington, Texas.

### Wm. F. Ludwig Celebrates 80th Birthday Expanding Factory

Wm F. Ludwig, President of Ludwig Drum Co., recently celebrated his 80th birthday atop a giant caterpillar tractor breaking ground for a new factory addition. It was pure coincidence, however most appropriate, that the pioneer drum manufacturer could observe his 80th



Wm. F. Ludwig Jr. & Sr., atop giant caterpillar tractor during ground breaking ceremonies for new Ludwig factory addition.

birthday and the start of new factory construction on the same day. This year the Ludwig Drum Company is also observing its "GOLDEN ANNIVERSARY" with Mr. (Bill) Ludwig as active as he was 50 years ago.

When asked what he feels has contributed most to the success of his growing company, Mr. Ludwig replied, "There are basically two important factors: One, the continued loyal support we have enjoyed from our many friends in the music trade and profession, and two, the important contributions made by the highly qualified people we have within the Ludwig organization." Continuing he commented, "We have come a long way from the days of our first factory in a barn on Chicago's west side. We have tried to keep pace with today's modern age by advancing our thinking with the times in which we live."

When questioned about the possibility of retirement, Mr. Ludwig commented, "Not yet, there are just too many things that still have to be done in the drum line and I enjoy doing them."

The new three story and full basement addition will add another 14,000 sq. ft. of office, shipping and production facilities to the Ludwig plant. This latest building program is in addition to the new buildings recently completed.

By Answering  
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The SM, You Make  
Your SM Continue  
To Grow



## National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana  
THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

### Convention at Notre Dame Best Ever

Comments are still being received by the National Office concerning one of the most worthwhile and memorable conventions of the NCBA. Much of the credit for obtaining such outstanding guests and clinicians goes to co-chairmen Bernard Qubeck and Adam Lesinsky, both of St. Joseph's College at Rensselaer, Indiana. The people who appeared on our program were outstanding in their respective fields. Our sincere gratitude goes to them for giving us of their time and talents.

Once more, as a primary purpose, the convention theme covered many of the basic phases of band instruction. The approach was from the Catholic point of view and philosophy. This approach is unique and unparalleled in the Public School field. To be sure, many of the techniques of teaching and many of the successes of this great field are utilized — but only after adaptation to the Catholic system.

The Convention Proceedings are completed, thanks to the efforts of many people and the committee chairmen in particular. If members have not received their copy they should contact the National Office at Notre Dame or Tom Jotte, National Secretary-Treasurer at 212 E. O'Fallon St., Caseyville, Illinois. A very limited number of extra copies are available and will be sent free of charge to those who request them. However, once the supply is exhausted additional copies will not be made.

### Membership Drive to be Intensified

"We must continue to grow to be effective. Our potential is a large one and we must continue to approach it." So states Mr. James S. Phillips who is in charge of a revised phase of our Membership Committee. The committee itself has been disbanded in favor of the Membership Office which will conduct an intensive membership re-

cruiting drive throughout the year. Please cooperate with Mr. Phillips by making personal contacts and individual visits. You can get all the material you need by writing Mr. Phillips, c/o the national office.

Sometimes a member is content with his own benefits through the NCBA and neglects to inform his colleagues of the association and what part it plays in his profession. A good example is what happened when a member recently sent the national office a copy of his diocesan festival program. Out of the ten bandmasters listed on the program eight became members upon being contacted personally by the National Office. In many instances you have information that is unavailable to the National Office or to the people working on membership. Please carry through and help your NCBA grow.

### Elections

Two national officers were elected at the 1959 convention for a two year term. They are Robert F. O'Brien, President and Bro. Glennon Mertens, SM., Vice-President.

Mr. Tom Jotte will remain as National Secretary-Treasurer for one more year. Two appointments remain unfilled at this date. They are national coordinator and national chaplain.

### Summer Band Camp Completes Report

The Summer Band Camp continues to be an outstanding function of the NCBA. This year the camp served over 130 boys and girls from all parts of the nation including students from as far west as Kansas, as far east as New York, as far south as Texas and as far north as Alaska. All in all the camp was an unqualified success both from the standpoint of student participation and faculty enthusiasm. All portends well for the future of the camp. If it continues to grow as in the past, larger facilities will be necessary. For the past several years James

F. Herendeen and Robert F. O'Brien have been serving as acting co-chairmen in the absence of Bro. Roy Nash, CSC, first camp director. Now that it seems impossible for Bro. Roy to re-assume this position Mr. James F. Herendeen has been appointed camp director for the 1960 camp.

### Resolutions Committee

Thanks to all of you who have and who continue to make the NCBA all the great things that it is. Letters have been sent out to all who have helped us in our convention and Summer band camp work. The committee would like to restate its great appreciation to all of you.

### Information Solicited

The NCBA page would like to write about you and your activities. Send a brief write up on your work and your band. Be sure to include photographs of yourself and your band. If you want the publicity you deserve, take a few minutes of your time and send a story of your program together with pictures. You have only yourself to blame if you and your group are not represented in a magazine like the SCHOOL MUSICIAN which covers not only the United States but many foreign countries as well. It costs nothing but the effort to do it. Send all information to Robert O'Brien, Box 556, University of Notre Dame, Notre Dame, Indiana.

### Questions Answered

The national office welcomes all inquiries about the NCBA and its activities. Let us tell you how we can serve you.

### Comments Welcomed

Your comments about the NCBA and its work are welcomed. We need them so we can realize our function in Catholic education with more clarity and dispatch.

### Let's Talk Piano

(Continued from page 25)

your mind during that time, you would find that the time would pass quickly and profitably. Your progress would be obvious and encouraging. There would be the satisfaction of meeting a worthy challenge which results in being able to do something that can contribute toward your happiness in whatever vocation you might choose, the social activities in which you are engaged, and in the leisure hours you have to spend.

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By FRANK W. HILL, A.S.T.A.  
Iowa State Teachers College  
Cedar Falls, Iowa

## A Music Educator Looks at Strings

Dr. Archie N. Jones, Professor of Music Education at the University of Texas, National President of Phi Mu Alpha Sinfonia, past-president and officer of many other music organizations, and a long-time personal friend whom I can insult with impunity, lunched with me recently at a noisy convention. I had hopes of getting something for my column from him about a music educator's view-point on strings. I broached the subject with deceptive humility; after all, Archie has a coast-to-coast reputation as conductor, clinician, composer, and author. He speaks his mind, and those who are wise, mind when he speaks.

"Music is music," said Archie, "whether it comes from a vocalist or

instrumentalist, and I do think that each could well benefit from the other to certain extents."

"You really mean," I asked, with no hint of sarcasm, "that you vocalists can learn something from us fiddlers?"

"Indeed, yes," he replied, and hastened to add, "also the reverse is true." "For example, I wish vocalists might borrow some of the exactness of the orchestra player's rhythm, as well as the grace of a string player's rubato. And I wish that singers would place the same degree of importance on intonation that string players do, but let's not get into that too deeply."

I remarked, just to keep him talking, that it was a shame singers couldn't sing double-stops.

"That," he quipped, "would require someone who has two-faced." I managed a satisfactory chuckle and waited expectantly.

"Seriously," he continued, "as a vocalist, I've always admired a violinist's control of nuances, dynamics and sforzandi."

I said, "Are you telling me that singers use sforzandi?"

"Indeed we do," he answered, "sometimes unexpectedly and with rather surprising effect. Now about what you bow artists can learn from vocalists." (I know this was coming.) I wish that some concert artists could develop a bit more poise and grace and even more pleasant facial expressions when they perform."

"Now, wait a minute," I indignantly interrupted, "a violinist or cellist works hard when he plays. He can't make like a ballet dancer and give his best to the performance."

"I don't doubt it," said Archie, "but perhaps the music they make would be received better and be more effective with a bit less contortion and bit more human interest. Do you think it's easy for a vocalist to be a 'Saturday's Child?' That takes hard work too. Furthermore, a singer sets the stage for each number by putting himself in the 'mood.' It seems to me that many violinists toss off one selection in much the same manner as another."

Here I could have asked him how he would have changed the 'mood' between a Corelli Sonata and the Mendelssohn. But if I had he would have said, "How about Schubert's 'Ave Maria', and 'The Flight of the Bumble Bee'?"

So I put myself in the right mood and asked him about strings in music education. Now, Archie is a very smart man and, for all I know, plays the balalaika or the crwth very well. Let me quote his remarks:

"Can you imagine a world of music without orchestras? Or an opera without an orchestra? Or an orchestra without strings? As a vocalist, I believe that the human voice is the most perfect of music mediums, but certainly strings run a close second. Every child should have the experience of playing strings, or, at least, the opportunity to hear and know string music, whether it's an orchestra, quartet, or solo. I am always amazed — in fact, I stand in awe, of the tremendous varieties of tone production possible on a violin, and, more importantly, the heaven-sent wealth of fine string literature. I have conducted orchestras in my time, and I'm always thrilled — not at my conducting — but at the depth of musical concept the composer displays. To me, the voice of the violin (and I do not qualify the expression)\* is capable of more sincere, emotional quality than any other instrument. Education-wise, strings are a means of developing a love for music in the child second to none."

"Well," I sighed, "it seems to me that you have given the strings a bit of an edge over voices in this discussion — and you a singer." "That," he replied, "is because you wanted something for your column in the SCHOOL MUSICIAN."

In another five minutes I think I could have signed him for membership in the ASTA, but, since he paid the luncheon check, I held off. But YOU can join, and for your \$5.00 dues, it's a real bargain!



String teachers and players from eleven states attended the String Conference sponsored jointly by the American String Teachers Association and Colorado College, July 30th to August 5th at Colorado Springs, Colorado. Pictured are (l. to r.) Louis C. Trzcinski, University of Nebraska and director of the Nebraska String Pilot Plan; Paul Rolland, Head of the String Department, University of Illinois and Editor of the AMERICAN STRING TEACHER; Sister M. Ancille, College of Saint Theresa, Winona, Minnesota; Dr. Howard M. Van Sickle, Mankato (Minn.) State College and Treasurer of the A.S.T.A.; and Marion Laffey, Orchestra Director and String Teacher, Elgin Public Schools, Elgin, Illinois. The faculty included Mr. Rolland, Mr. Trzcinski, George Bekoff, cellist of the Chicago Symphony Orchestra, Georgia Clompi, violinist, Head of the string department of the Cleveland Institute of Music, Paul Dokton, violist, Mannes College of Music, and Walter Eisenberg, Conductor of the Colorado Springs Symphony Orchestra.

## JAMES F. BURKE, CLINICIAN AND SOLOIST AT MID-WEST NATIONAL BAND CLINIC DEC. 9 TO 12

That James F. Burke, one of the world's most celebrated cornet soloists, will appear both in the role of Clinician and Soloist at the Mid-West National Band Clinic at the Hotel Sherman in Chicago December 9-12 is good news indeed. Not only is he a great artist with astounding technique and exquisite musicianship, he has also recently added a new phase to his fabulous career. Under the insistent urging of many well-known music educators, he has decided to devote more of his time to brass clinics and cornet solo engagements outside the city of New York. Thus it is that those in attendance at the 1959 Mid-West Clinic will have the extreme good fortune of seeing and hearing Mr. Burke who en-

riches the musical experience of any bandmaster or band musician for whom he displays his amazing talent.

Born in 1923 in Port Jefferson, Long Island, New York, he began his studies with his cornetist father at the age of five. After six years he displayed such remarkable talent that he was deemed ready for advanced virtuoso study. Master Burke was barely twelve when he took his first lessons from the late and very famous Del Staigers. From this point his rise to musical fame was meteoric. He attained national fame while still in his teens as NBC cornet soloist in the "Children's Hour," "Coast to Coast on a Bus," as featured soloist on the "Horn and Hardart Children's Hour," and as a member of the Radio City Music Hall Orchestra

under the late Erno Rappe in New York City, and toured as soloist with the late Sigmund Romberg Orchestra.

In 1935 Mr. Burke studied cornet under the capable Mr. Ned Mahoney with whom he was later to be associated in the famous Goldman Concert Band. In 1938 he began his studies with the late Ernest S. Williams. It was during this period that Mr. Burke also attended the E. S. Williams School of Music, graduating in 1943 with highest honors.

World-wide fame descended upon Mr. Burke in 1942. It was then that he was invited to become solo cornetist with the great Goldman Band of New York City. The conductor was the late Dr. Edwin Franko Goldman. Dr. Goldman's able son, Richard Franko Goldman, now occupies the podium and continues his father's tradition of the highest musical standards. Mr. Burke's career as cornet soloist in this greatest of professional bands still continues.

Between seasons with the Goldman



All of Spencerport, New York, population 2500, is justly proud of this fine band, directed by Stanley Robards. Spencerport lies almost in the shadow of Rochester, home of the famous Eastman Kodak Company and the Eastman School of Music. Not daunted by their famous neighbors, these youngsters have gone out and earned fame for themselves. For 5 years they have brought home "A" ratings in Grade 6 music in the State Contests. Now they will add to their laurels in a concert for the Mid-West National Band Clinic at the Hotel Sherman in Chicago on Thursday, December 10.



Our hats are off to this fine young group of musicians from Annapolis, Maryland — the Annapolis Junior High School Band, directed by Miss Alice Harper. Organized in 1953, they have in a period of six short years won many honors for themselves in State Band, Solo and Ensemble Festivals. They have twice been honored by invitations to play for large conventions — the Maryland State Teachers' Association Convention in Baltimore in 1958 and now in 1959 they will play an important part in the Mid-West National Band Clinic in Chicago with a concert on Friday afternoon, December 11.

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(Left) Major Hugh Curry is Leader and Commanding Officer of The United States Army Band. A graduate of Boston University, he has been in the Army since 1941 and has been Leader of The United States Army Band since 1946. Under Major Curry the United States Army Band has performed in many famous cities both abroad and throughout the United States. On December 9, Major Curry and the United States Army Band, one of the foremost musical organizations of its kind in the U. S., will present the opening concert of the Mid-West National Band Clinic in the Grand Ballroom of the Sherman Hotel in Chicago.



(Right) William A. Wagner is in his fifth year as Director of the La Porte, Indiana Grade School Band and Orchestra. He also teaches band instruments in the seven elementary schools of the system. Before coming to La Porte, he taught for six years in the Fairbury-Cropsey Schools in Illinois. He received his Bachelor of Music degree from Illinois Wesleyan University and his Master of Music Education degree from VanderCook College of Music. Mr. Wagner and his excellent Grade School Band will be heard at the Mid-West National Band Clinic on Thursday, December 10. All concerts and clinics of the four-day convention, December 9-12, are free to the public.

Band. Mr. Burke has been trumpet soloist with the Band of America under the direction of Paul LaValle (7 seasons), first trumpet with the Baltimore Symphony (8 seasons), first trumpet with the Radio City Music Hall Orchestra under Raymond Page (3 seasons), teacher of trumpet, Peabody Conservatory of Music, Baltimore, Maryland (8 years). He has been featured on many radio and television shows, and has made many recordings. He has written instruction books for cornetists and several outstandingly beautiful solos. He is much in demand both as a soloist and clinician.

Mr. Burke will present his Cornet-Trumpet Clinic at the Mid-West National Band Clinic on Thursday, December 10, at 9:00 A.M. He will appear as Guest Soloist with the All American Bandmasters' Band on Saturday morning, December 12. These will be two of the highlights of the four-day band convention. Seven other very excellent bands, nine more instrumental clinics, many other Guest Soloists, and a large number of Exhibits will keep the band directors busy but happy throughout the four days. A complete program, with the time each event is scheduled, will be printed for the convenience of all in our November issue. In the meantime, for more details and hotel reservation information, write to the Mid-West Band Clinic Executive Secretary.

Lee W. Petersen, 4 East 11th Street, Peru, Illinois. All concerts and clinic sessions of the four-day convention, December 9-12, are free to everyone.

#### Harold Bachman Honored At Legion Convention

An invitation was extended and accepted to the man who directed the band at the first convention of The American Legion in 1919 in Minneapolis to return 40 years later to "do business at the same old stand in the same old town."

National Commander Preston J. Moore invited Harold B. Bachman to conduct the band playing "Stars and Stripes Forever" at the joint opening session Aug. 24 in Minneapolis Civic Auditorium. Bachman directed the Legion's national champions the Harwood Memorial Band of Joliet, Ill. Archie McAlister, director of the champion of bands, generously consented to yield the baton for this occasion of great significance in American Legion history.

"Harold Bachman and his Million-Dollar Band" was chosen as the official band for The American Legion's first National Convention in November 1919 in Minneapolis. The group of musicians was made up of ex-

servicemen, most of them from the band of the 116th Engineer Regiment, 41st Division, A.E.F.

When Bachman lifted his baton for the Aug. 24 session, another page was added to his career which is heavily studded with musical achievements.

After World War I, he organized "The Million-Dollar Band" which went on to play such notable engagements as the Palace Theater in Chicago and spent several years on concert tour throughout the United States.

From 1935 until entering the Army in World War II, Bachman was director of the University of Chicago Band. He is widely known as an authority on school music materials and is highly esteemed within his own profession for his contributions in the fields of music teaching methods and band contest adjudication.

At the beginning of World War II, he again volunteered for active duty and was commissioned as a captain. In 1943, he was assigned to South Pacific Area Headquarters. He retired as a lieutenant colonel in 1948 and assumed his duties at the University of Florida where he retired this year.

#### Max Stark Of Mills Dies At Age 73

Max Stark, 73, General Manager of Mills Music, Inc. for over 25 years and one of the leaders in the educational music field, died August 20, in Miami Beach, Florida. In various capacities, he had been in the music field for over 50 years.

Mr. Stark, started as a drummer at the RKO and B. F. Keith vaudeville theaters. About 1914 he joined the publishing firm of Waterson, Berlin and Snyder, where he rose to become General Manager. He later became a partner in the firm of Stark & Cowan, Inc. His other associations before joining Mills Music was with Stept & Greene and Paramount Pictures Music Corporation.

Mack Stark was prominent among those publishers who supported and founded the American Society of Composers, Authors and Publishers over 40 years ago. He was also a member of Music Publishers Association, representing leading educational and standard publishers.

As one of the key figures in the educational music field, he helped develop many composers including Leroy Anderson and Morton Gould, both of whom have contributed outstanding compositions to the Mills' Catalog.

# Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

We are sure that our readers will be happy to learn that *Edwin H. Morris & Co.*, publishers, have The Christmas Song (Chestnuts Roasting On An Open Fire) written by Mel Tormé and Robert Wells available with organ registration for all organs including Hammond Chord by Mark Laub and J. M. Hanert. The price is 60¢. There's some sort of intrigue about working on Christmas music when either the temperature or the humidity or both are way up there somewhere. It's sort of like Jingle Bells on the Fourth of July.

Also arranged by Mark Laub (who must be an awfully busy bee) comes 34 Hit Parade Extras from *Mayfair Music Corp.*, publishers, and this book is registered by Frank Stitt for Baldwin Organs. Price \$2.50.

*Theodore Presser Company* has sent us four brand new booklets containing music for all Spinet Organs and each booklet with their Multistration Chart which we find very interesting and most useful. The first book is titled First Favorite Pieces and contains eight cute little semi-classics — this is arranged by George Walter Anthony and is priced at \$1.25.

Second in this Presser group is Organ Melodies New and Old — nine melodies compiled by Dorothy Bolton Brown — not difficult, and priced at \$1.50.

Thirdly, Easy Favorites — Nine melodic pieces also arranged by Mr. Anthony — fairly simple, and priced at \$1.25.

Fourthly (and lastly) Easy Bach for the Beginning Organist also arranged by Mr. Anthony. And, yes, Bach can be easy! Here are seven bits of proof. Price \$1.25.

The above publications we've reviewed this month are representative of a well rounded out approach to learning how to play an organ — not as a specialist, but as an all-round organist. A bit of bread-and-butter in the form of music by Bach (and it's good discipline for the fingers), some light fanciful music in the light classics, and the hit parade standard pop music for fun. With a bit of everything

at your fingertips you are ready for just about every kind of request. And let's face it, when anyone sits down to an organ there's always a request; and sometimes it's a good idea to remember what those requests were and, if you didn't know them at the time, look them up and learn them. No one can know all the music in the world and frankly I don't think anyone expects anyone to, but it wouldn't help a situation any to smugly remark "what do you think I am, a walking library?" That we somewhere down the line think it, is something else again, but good manners if nothing else would never permit such a statement. What we're trying to get across is that sometimes what seem to be silly requests are really spurs in disguise — spurs to learn more.

Not too many years ago a budding organist asked us how to get out of a certain rut. It's a rut we all find ourselves in at some time or other. What was bothering her was that as much as she was practicing she didn't feel that she was getting anywhere. Our answer at that stage was to set a deadline, work toward a definite goal or date, when that particular music had to be right and a finished product and then she'd be satisfied. It worked and she's going great today. Maybe that's why they have recitals for the youngsters — it's a deadline to be met. Maybe you'd get farther, faster, if you set your own little deadline. Try it. And happy practicing.

The End

## ACCORDION BRIEFS

By LARI HOLZHAUER

Executive Secretary

Accordion Teachers' Guild, Inc.

R4, Box 306, Traverse City, Michigan

The late summer months produced many fine accordion festivals in which thousands of students participated as soloists, in duets, trios, quartets, and other types of ensembles. Some of the largest of these festivals, all of which have reported increased enrollments and attendance are — Northern California Accordion Association, Southern California Accordion Association, Mid-America Festival in Kansas City, Missouri, Hearts of America Festival in Topeka, Kansas and the Wisconsin State Festival in Milwaukee. The writer attended the Wisconsin State Festival which was held August 1st and 2nd in the Hotel Schroeder. It was a privilege to witness the excellent deportment of nearly 3000 students of

all ages. The youngsters commanded the automatic elevators and had fun riding them up and down but all were very well behaved and considerate of the hotel patrons. The Festival was beautifully organized and everything ran smoothly and as scheduled, with no confusion. The second day was climaxed with a dance in the hotel's grand ballroom. The Sunday following the Festival a large banquet was given at the hotel which was attended by over 500 persons. Our congratulations to those in charge of the Festival for they did an excellent job.

Accordion virtuoso, Anthony Gallarini of Glendale, California, is recuperating nicely from a serious eye operation which was performed in July and his doctors report excellent progress.

We have received word from the Manor School of Music, Cicero, Illinois, (Harry Day, director) that Judie Simon has been awarded a scholarship to the University of Houston where she will major in accordion.

In June, John Klicman of the Holland School of Music, Holland, Michigan presented an annual recital with the Rizzo Artist Ensemble of Chicago as the featured artists. Another outstanding event presented by the Holland School of Music was a free concert at Kollen Park (Holland, Mich.) which featured the new world accordion champion, Miss Mariann Probst of Augsburg, Germany. Miss Probst performed her winning number "Concertstück" and after the concert graciously autographed programs and attended a reception given at the Holland School of Music.

Mrs. Jean Campbell of Evansville, Indiana, director of the Campbell Accordion School was honored unexpectedly and presented with a trophy as an "outstanding citizen" award by Mayor Bill Davidson who represented many civic organizations. The award was for her musical service to the community and was presented to her at the Bosse High School Auditorium at the conclusion of her 27th annual accordion festival.

The majority of schools and studios report an excellent fall enrollment and schedules are well under way, ensembles and bands again are in rehearsal so the fall term is again under way.

To the director:

"If one takes his job to heart he will always act his part" . . . Ray Dvorak.

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## Dr. Milburn Carey Announces Plans For 28th Annual Tri-State Music Festival

### Dates Will Be May 5-7

The internationally famous Tri-State Music Festival will be held at Enid, Oklahoma for the 28th time on May 5, 6, and 7, 1960, according to Dr. Milburn E. Carey, Festival Manager. Though the name indicates just three States, twelve were represented in the 1959 competitions. This music festival compares to the great national contests of the late twenties and early thirties.

Every public and parochial school in the United States and Canada is eligible to enter. Schools are classified according to enrollment. There are competitions for large and small ensembles, soloists, marching bands, bugle and drum corps, choruses, concert bands and orchestras. Twenty five of the nation's finest judges are needed to adjudicate the more than ten thousand students who compete.

The festival is sponsored jointly by Phillips University and the citizens of Enid. For three days each year some thirty thousand people of Enid turn the keys of the city over to America's finest school musicians. The "Million Dollar Parade" on Saturday morning presents more than one hundred crack marching bands. The third annual Stage Band Contest will be bigger than ever. Last year eighteen of these outstanding groups competed. Such great names as Buddy DeFranco, Don Jacoby, and Remo Belli were the adjudicators. The Phillips University band and chorus will once again present the finest in symphonic music on Friday night. The climax of the festival is reached on Saturday night when the combined festival band, orchestra, and chorus, numbering more than one thousand students present the Grand Festival Concert.

Superintendents, Music Supervisors, and Music Directors are invited to write direct to Dr. Milburn E. Carey, Festival Manager, Tri-State Music Festival, University Station, Enid, Oklahoma. Ask for the free brochure that describes the festival and lists the rules and regulations.

The deadlines for the 28th festival are:

Competing groups and individuals . . . March 1st.  
Festival band, orchestra, and chorus membership . . . March 20th.



The class B winner of the 27th Annual Tri-State National Music Festival at Enid, Oklahoma, was the Lindsay, Okla. High School. Pictured from left to right are Mrs. Jane D. Griffith, Choral Director, Dr. Milburn E. Carey, Festival Manager who presented the award, and Mr. E. B. Moore, Bandmaster.

### Music Tests For Students

(Continued from page 16)

easier to administer, Selmer has recorded instructions and musical examples on a 33 1/3 LP record. Each part of the test was recorded on an electric organ, using only one stop for simplicity of sound.

Hovey said the Selmer Music Guidance Survey was given field tests among fourth grade students to check its validity, along with a control group taken from a high school band to verify the results.

He said that the student taking the test will be hard put to score 100%. Errors in the test group ranged from two to 18 for the entire examination.

Selmer officials say the test is available to all bandmasters and dealers. The 10" LP record is \$1.00; the students blank cards are \$1.00 per hundred; and the instructor's form and grading key are \$1.20 per dozen.

It was pointed out that the record is not absolutely essential to give the test. The instructor's form includes all musical examples and instructions, so that a clarinet, violin, or piano can be used also.

### Comments From OUR READERS

"The golden age of concert bands started in 1896 and closed in 1926. WILLOW GROVE PARK, near Philadelphia, was considered the number one spot for bookings.

"I am doing a research project on bands that visited WILLOW GROVE PARK during the heyday of concert or business bands.

"According to my present knowledge, the following bands and orchestras played a day, a week, a month or many years. 1. Banda Rossa, Eugene Sorrentino, 1900; 2. Boys Symphony Orchestra of N.Y.C., Sig. Pinto, 1903; 3. British Guards Band, Handel Phassey, 1903; 4. Brooke's Chicago Marine Band, 1898; 5. Miss Helen May Butler's All Girl Band, 1904; 6. Conway Band, 1903 to 1923; 7. Creatore's Band, 1901; 8. New York Symphony, W. Damrosch from 1897-17; 9. Franko's Symphony Orch.; 10. Hadley substituted for V. Herbert upon his sudden death; 11. Haskill Indian Band, Dennis Wheelock, 1904; 12. Victor Herbert's Orchestra from 1901 to 1923; 13. Innes Festival Band, 1896 and 1913; 14. Kilities Band from Canada in 1901; 15. Wassili Leps Symphony Orchestra, 1917; 16. Liberati's Band, 1899; 17. Third Regiment Band from Pittsburgh, 1904; 18. Providence R. I. Band under H. L. Clarke in 1901-03; 19. Pryor's Band, 1907-17; 20. Royal Marine Band from Italy, Sig. E. Martini, 1903; 21. Sousa's Band from 1901 to 26; 22. Stock and Chicago Symphony from 1908 on; 23. U.S. Naval Academy Band, Chas. Zimmerman in 1904.

"Music composed during that period by Sousa, Herbert or Sousa and Pryor would also be helpful."

"Do you have any photos of these bands and orchestras of that period? Do you have any programs, stories or know names and addresses of living members of these organizations?

"I have already found much material in your columns of THE SCHOOL MUSICIAN magazine of past issues. Can you make any other suggestions or possible sources of information?"

Thank you in advance, I remain,"

Sincerely yours  
Arthur Wise  
Stratford Drive  
Philadelphia 11, Pa.

Editors Note: Perhaps our readers can help Mr. Wise.

Would you like to be the  
Teen-Age Reporter for your  
School? Write for free Guide

## THE PERCUSSION CLINIC

(Continued from page 26)

it receives and vice versa. Stress this in instruction.

Upon completion of lesson twenty-three leave the Haskell Harr Book #I. Introduce the flam to the student.

Use the material from the following books: (1) *The Snare Drum At School* — Collins — Bk #4, pg. 4-17, (2) *Breeze Easy* — Kinney — Witmark — Drum Bk, lessons: 12, #s 5 & 6; 13; 14, #s 3 & 4; 19, #s 1 & 2; 20, #6; 24, #4, (3) *Stick Control* — George L. Stone, numbers 1-12 and 16-19 on pages 34 and 35 and numbers 1-6 and 8-11, 18, 32, 33, 35, 36, 37, 43, 44,

46, 47, 48, 54 on pages 16, 17, 18, and numbers 129, 130, 132, 136, 137, 139, 143, 144, 145, and 149 on pages 22 and 23, (4) *Bower Method*, pub., C. F., #s 3, 4, 5, & 6, and (5) *The Modern School for Drummers* — Goldenberg — Chappell. In all the above have the student do only the flam study exercises.

After the technique of the flam is learned and developed, introduce the student to numerous etudes employing only the flam and single strokes. The Buggert Book II — of a 110 *Progressive Etudes* — Belwin, is excellent for this.

Now the student is ready for the double bounce via multiple rebounds. Have the student further develop the control of the double bounce. Combine the double bounce and single stroke rhythmic patterns, and start on the five stroke rhythmic and pulsation patterns. At this point return to the Haskell Harr Book #I, and begin with lesson twenty-five.

Follow this by introducing the seven stroke rhythmic and pulsation patterns, and assign the following: page 48, lines 5 & 6, lesson 40, pg. 49, #s 1-6 and the etude, and lesson 41, pg. 50, #s 5-8; lesson 42.

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Next, introduce in order, the nine, thirteen and seventeen-stroke rhythmic and pulsation patterns. These are developed and the student is assigned to the etude on page 35, and lessons: 28, 29, 43, 45, & 46.

Now the student may be introduced to certain etudes from Haskell Harr Book II, the Podemski Book, the Goldenberg Book, the Moeller Book, and the Mott Book; also, numerous rudimental solos and etudes.

The student who thus far has satisfactorily developed his snare drum technique, rhythmically and rudimentally, is now in the position to be trained musically, artistically, and professionally.

Begin this instruction by introducing the student to William J. Schinstine's Book, *Southern Special - Drum Solos - Southern, Stressing the importance of musical playing and development*. Additional Books: Sternberg's - *Modern Drum Studies* - Alfred, Stone's - *Stick Control* - Stone, Schinstine's, *Duet Book - Southern*, numerous percussion ensembles, *Drumming together* and *Futuristic Drum Solos* - Schinstine - Southern, and Colgrass's *Six Unaccompanied Solos for Snare Drum* - Lawson/Gould - G. Schirmer, Inc.

The End

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Bon Jour,  
Carl Huffman  
Band Director  
Fontana, Wisc.

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## Basic Training Or Combat Veterans?

(Continued from page 41)

does provide enough "frosting on the cake" to keep their interest and spirit high. The very low percentage of drop-outs is ample proof that this type program can be carried out successfully.

A regular program of try-outs and chair placements provides an additional push for the junior high students. Besides the usual technic and melodic line exercises used for try-outs we also use intonation problems. The students

are much more alert to playing in tune when a try-out is involved than when it is only a part of the full rehearsal scheme.

Any conclusions reached in this matter of junior high experiences must be determined by each individual director and justified according to the goal he is seeking for his students. A proper balance between junior high band activities and training in basic musicianship can and must be maintained if each individual student concerned is going to realize the fullest measure of his own musical talent.

The End

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## The Brass Workshop

(Continued from page 8)

and national origins. Listening to a major symphony orchestra in America play a representative repertoire over a period of a season, the listener will become aware of definite differences of tonal quality among the major symphony orchestras of our country. Thus, the suggestion that there is no American trumpet tonal quality. There are a variety of individual orchestral brass concepts which are very beautiful, individual and yet, eclectic, since they

all have drawn upon the European origins from which the symphony orchestra developed.

### The German Sound

Most American trumpets of first quality have been made, until recently, to produce the broad sonority and width of sound associated with this concept of trumpet tonal quality. Characteristic is the large bore instrument permitting a very broad, powerful tone with less brilliance. Such a tonal quality is very useful in the performance of the works of Wagner and Richard Strauss. Such instruments, pro-

ducing this tonal concept, are widely in use in America and lend themselves to the concert band, the brass choir and the orchestrations of the Romantic period in the symphony orchestra. There has been a decided turn away from this concept of brass sound over the past twenty years, but there are very definite indications of a return to broad sonorities in brass tone quality, especially in the New York City area.

### The British Sound

British brass players have no one sound, they have three! These are the British symphony orchestra, the British Military Band (concert band) and the British Brass Band (large brass and percussion choir). To define these qualities with words is most difficult, but perhaps we can come close. The orchestral sound is bright, light and yet has a mellow warmth. The concert band sound in brass is resonant and vibrant without being heavy. The brass band sound has a sweetness which is unique and a listening experience which has to be heard to be appreciated. The vibrato used by this latter group for solo passages is not to American taste, however, hearing a top Salvation Army group play the splendid repertoire, written in the main by top flight British composers, is a most exhilarating experience.

Words do not adequately describe the aforementioned variety of acceptable "correct" tone qualities of brass playing. What the aspiring player must do is hear as many professional groups as possible, either live or through hi-fi recordings. Then, and only then, do the words of this article take on real meaning for the reader. The development of alert aural habits and the disciplining of the ear to a tonal concept in brass, is a most necessary attribute of the professional musician. He must have a *sound* concept which the ear has heard and approved, which can be recalled, and which can be produced consistently.

Each manufacturer has his secrets as to how much conical and cylindrical tubing to use, how much of each metal and how tempered, and, individual ideas regarding lead pipes and bells. The matching of a mouthpiece to an instrument also has a profound effect upon the quality of sound an instrument will produce. No one instrument will do everything, tonally speaking, but the many compromises in manufacture provide a wide and admirable choice of instruments for the player to select from.

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out among leading educators, band-masters and manufacturers on all brass instruments. The utilization of a 3rd valve slide which lowers an overtone two full whole steps rather than the conventional step and one-half adds a low concert E flat to the range of the instruments. The chromatic fingering is available and there are strong possibilities that the general intonation pattern on the instruments may be improved. Your editor will have more on this new development in a later article.

Your inquiries are much appreciated and the reader should know that the articles of this column are written several months before publication. Questions which bear on the same general topic will be answered in the column, if possible, and by correspondence when necessary.

G.R.

The End

#### Conn Leases Prints of Disney Music Cartoon



**PREHISTORIC COMBO** — Toot, Whistle, Plunk and Boom happily make music while lady friend pulls their wagon. The cartoon savvies play primitive forms on the horn, the whistle, the stringed instrument, and percussion. For Boom, the percussionist at right above, the "skin" he beats is his own.

Now available to those seeking an amusing capsule history of musical instruments is the ten-minute Walt Disney cartoon, "Toot, Whistle, Plunk and Boom." Technicolor prints of the film are available from Conn Corporation, which has leased all 16mm prints so that they may be easily obtained by any educator wishing to use one.

The cartoon begins with Disney's all-wise Professor Owl teaching the class, and swings into a rollicking history of the development of musical instruments that will be understood and enjoyed by everyone from a seven-year-old to the most sophisticated adult.

The lesson begins with a symphony orchestra playing. The four main sections are spotlighted for an instant,

To performers on brass instruments:  
"There's many a slip 'twixt cup  
mouthpiece and lip!" — Ray Dvorak.

then ensemble work continues with the kids in the classroom beating out the rhythm in a gadget band. Cranking his history chart, Professor Owl comes to the four cavemen Toot, Whistle, Plunk and Boom, a prehistoric combo playing a primitive horn, whistle, harp and an unusual percussion instrument — Boom's stomach.

The chart rolls ahead and stops at Egypt, where Toot is playing the horn as he walks up steps to the Pharaoh. The Pharaoh dislikes the sound and gives him an Egyptian trumpet to play instead. Then Professor Owl steps in to draw a picture of a trumpet, making it longer and longer while he explains to the class how various horns came about, ending with the modern trumpet.

Professor Owl continues the lesson in like manner for the whistle, the plunk and the boom, bringing each type of instrument through history to the present day. Then, while a chorus sings the theme song, "Where Does the Music Come From," there appears a parade, headed by a band, followed by a sequence showing present day use of various instruments in a number of countries. Climax of the lesson is a concert, with a full symphony orchestra playing the theme. Spotted each in his respective section are the original cavemen.

Prints for loan may be obtained from the Educational Services Department, Conn Corporation, Elkhart, Indiana, or through any Conn dealer.

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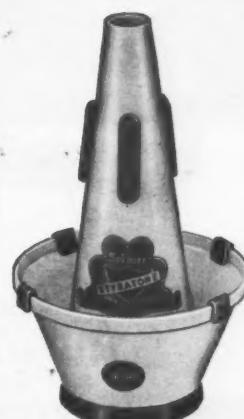
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## Must Small Bands Sound Puny On Parade?

(Continued from page 40)

liam D. Revelli. I shall refer to these writings by using their authors' names, not in criticism of the ideas presented (for I'm certain at least some of these ideas are negated by a change of the mind since the writing) but to show that some of our greatest names in band education have done serious thinking about this problem and have not always agreed.

The three authorities above do agree

that the band, regardless of its experience, is essentially a musical organization and should not try to march and play until it can first "make the music sound good." Being in agreement with this premise, I am going further and say that unless the band *sounds* stirring to the parade viewer, only those who "hear with their eyes" will be thrilled — by the flashing color of the uniforms only.

Now, this matter of *how* marching bands should *sound* does get us into a disagreement. Part of the argument hinges on differences in the instrumentation used by leading bands of the

country. Some directors prefer the use of a full concert band instrumentation on parade. These men try to keep somewhat the same ratio of brass to woodwind in the marching band as exists in their concert bands — about two thirds woodwind to one-third brass and percussion.

Another *sound* is the all-brass band with tremendous volume and the high E<sub>b</sub> cornet obligato. Still another eliminates the double reeds, alto and bass clarinets, baritone and bass saxophone, and flutes because of their rather in-

(Turn to page 80)

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## Dr. John Kendel Honored by Music Industry

(Continued from page 54)

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BE SURE AND SEND  
US A NEW PICTURE OF  
YOUR NCBA BAND

**Band Music Laboratory**  
(Continued from page 10)

you. The march size books are published for B<sub>b</sub>, C, and E<sub>b</sub> instruments (treble and bass). Interesting. Class C.

*Let There Be Peace On Earth*, Miller & Jackson, arr by Fred Nelson, Hansen, 2.00, 1958.

The arrangement may also be used with the published SATB and SSA choral versions. The parts are march size, the music easy, slow and broad in 3/4 E<sub>b</sub>. Class C.

**Dance Band**

*Lazy Moon*, Leroy Anderson, arr by Johnny Warrington, Mills, 1.25, 1958. *The Pussy Foot*, Leroy Anderson, arr. by Johnny Warrington, Mills, 1.25, 1958.

Both of these octavo size arrangements, scored for a dance band of five saxes, six brass, rhythm and strings, are from the new musical, Goldilocks. The parts are not difficult with the first slow in F, C, and A<sub>b</sub> while the latter is fast in B<sub>b</sub> and F. Class C.

*Aladdin & The Magic Lamp*, Jack Kopnick, Frederick Charles, Agent: EMB, FB 3.50, 1959. *Three Goats Named Gruff*, Jack Kopnick, Frederick Charles, Agent: EMB, 2.50.

Those of you looking for novelties for band and narrator might investigate these two. The only challenge here lies in obeying cues; after careful instruction the students should experience no troubles. The latter also calls for a narrator plus wind ensemble; here the parts are published in score form: brass, soprano woodwinds, alto woodwinds, etc. With imaginative narrators both can be effective; the parts are clear and certainly not difficult. Class C.

*Music For Saint Cecilia's Day*, Handel, arr by Philip Gordon, Mills, FB 4.00, SB 6.00, 1959.

Mr. Gordon is fast becoming one of our very busy arrangers and one of our most successful; he understands the limitations of the younger bands while at the same time offering the most musical materials for them. The music before us is in two parts. The Minuet is 3/4 in B<sub>b</sub>; not difficult it offers contrast and only medium technique. The 4/4 March is also in B<sub>b</sub>. The music is not technical. Really quite nice for D and C bands.

*Man On The Street*, Skitch Henderson, arr by Robert Leist, Shawnee, FB 6.00, SB 8.00, 1959.

For the Steve Allen TV show Mr. Henderson has written some very interesting music. Here is one such ex-

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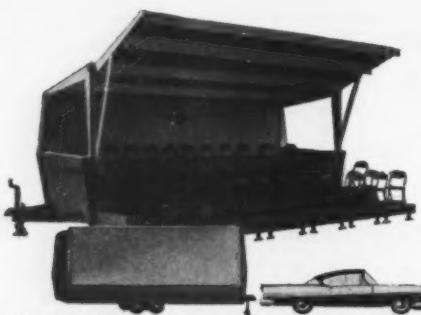


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ample. You can just about picture those zany wonderful actors on the show. The music is fast in E<sub>b</sub>, B<sub>b</sub>, and D<sub>b</sub>. The metre changes from 3/4 to 4/4 (the main theme), 2/4 to 6/8 etc. Though the clarinet part is not too high there are a couple of challenging passages, accidentals, etc. The cornet, on the other hand, does have a few high note passages. With careful attention to the perky rhythms this number can be effective as program contrast. Class B.

*In A French Music Hall*, Bernie Green, Mills, FB 5.00, SB 7.00, 1959. This arrangement can be heard on San Francisco Records, No. M 33015. The music depicts the gaiety and excitement of a typical French music hall. The music is fast, E<sub>b</sub> in 2/4, then A<sub>b</sub>. There are a couple of passages where the band sings "la." Only a few technical passages exist for clarinet but the cornet is up high some of the time. Class C plus.

*Alaska Overture*, Stephen Jones, Mills, FB 7.00, SB 9.50, 1959.

The Overture has a timely title. It begins Allegro, 2/4 in F, with a sixteenth-note motif in the woodwinds. The slow 4/4 section in D<sub>b</sub> features horn, later woodwinds and a cornet solo. There is moderate finger work and tonguing in this traditionally harmonized work for C bands.

The End

### Plastic Tympani Heads

(Continued from page 37)

of patient experimentation, Wm. F. Ludwig now announces the ideal all-plastic tympani head which is completely weather-proof. "For years tympanists have been at the mercy of climate changes," states Mr. Ludwig, "and this has made tuning and adjustments very difficult. But we now have it! A fine-sounding, resonant plastic tympani head with all the range and good qualities of calf and none of the worries!"

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## The Clarinet Corner

(Continued from page 12)

jaw now points downward. Next, tell the student to get the jaw down without the upper lip over the teeth. There are many aids as this. Another point: the new embouchure is usually difficult to achieve if the bad habit has been around for awhile. Tell the student to concentrate on embouchure and embouchure alone for say 5-10 minutes per day using a mirror. After that period forget the embouchure but be sure and practice embouchure concentration the next day, and the next, and the next. After a few weeks the new embouchure if properly practiced and supervised will be used more often and for longer periods of time.

The embouchure has been called by some the heart of clarinet playing and rightly so. It is from here, from the embouchure, where tone quality, intonation, the high notes and the flexibility to adjust must start. Embouchure is not the only factor; of course we must have perceptive listening, a desire to achieve etc., but we must begin from somewhere and on the clarinet this beginning must be embouchure.

### New Music Reviews

*Adagio Contabile for clarinet and piano, Beethoven, arr by Paul Stouffer, Kendor Music, .75, 1959.*

Arrangements of this music (Sonata op 13) have appeared for band and various ensembles. The arrangement here is in a slow 4/4, in A<sub>b</sub>. The clarinet is usually in the lower register. At measure 13 where the melody is disguised somewhat in eighths a little explanation would have been helpful; accents, however, are indicated to bring out the essential notes. One page concert size. Grade II plus.

*Introspection, Jack End, Kendor, 1.00, 1959.*

Here is a very easy clarinet solo. In 4/4, B<sub>b</sub>, the solo features slurs, half and quarter notes in the chalumeau. One page concert size. Grade I.

*Idyl for clarinet and piano, Jack End, Kendor, 1.00, 1959.*

The music is an alla-breve in D<sub>b</sub>. There is slurred technique throughout in quarters and halves. The two octave range reaches no higher than B<sub>b</sub><sup>2</sup>. Probably Grade II.

The End

## Roth-Reynolds Introduces "Argenta" Trumpets, Corns and Trombones



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The Reynolds "Argenta" Cornet, Trumpet and Trombone Outfit is priced to retail at \$250.00 and \$275.00 each. Additional information on the "Argenta" line can be obtained by writing Roth-Reynolds, 1729 Superior Avenue, Cleveland 14, Ohio.

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"In this time of trouble when the teaching of music is "suspect" and the "experts" in education think you can steer all kids into science and math by "candling their heads" at the age of 12, you have lead the fight to preserve music in the schools.

"My hat is off to you."

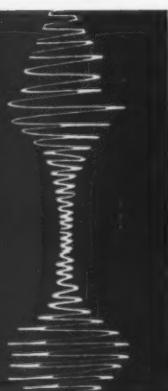
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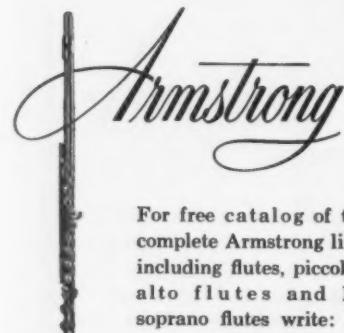


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## FLUTE QUESTIONS

(Continued from page 14)

tioned before, if you have four flute players, and one is not strong enough to carry a part alone in a quartet, let that one double a part (second or third) on a trio, or even have a double trio. Three is a lot to be gained in the students learning to play a part together in rhythm and pitch, and it seems to give them confidence if they don't have to be completely responsible for one part.

Next month we will list some flute quartets that are suitable for grade school and high school players.

### The Piccolo

There has been some effort put forth by both the instrument manufacturers and the music publishers to eliminate the D flat piccolo. New publications are appearing for band with C piccolo parts and have been for quite a long time. Some publications have only a C piccolo part, and some have both C and D flat parts. Rarely is one published today with only a D flat part. If you are using very old publications (which a lot of city bands do) you might find only a D flat part, and on marches no C part at all.

Perhaps the well equipped piccoloist would possess both a D flat and C instrument. But if there is a choice to be made, the C would be the most practical. This is because the C piccolo is the one used in orchestra and there are no D flat parts in orchestral publications.

But then suppose one owns a C piccolo and the band director digs into the files and comes up with an old publication which has a D flat piccolo part, but has no C part at all.

There is nothing left to do but transpose!

This word is enough to make high school crew-cuts stand very straight. But after a bit of explaining, things calm down and with a little practice, the students can become quite proficient at transposing.

The question of straight or conical bore often comes up, too. Most manufacturers and players agree that the conical bore is the better of the two on an overall basis.

My own recommendations for a piccolo that is to be used outdoors is to have it equipped with the new plastic pads. This should eliminate frequent replacing of pads and they give a little extra resonance to the tone.

The End

## COVER PHOTO

### Visual Aid No. 2

THE B♭ CORNET . . . is one of the most important instruments in the modern symphonic band. While the tone is brassy in style it is not as brilliant as its cousin the B♭ trumpet.

Notice how the student sits erect, back away from the chair, head and eyes up, and instrument straight. The arms are well away from the body but in a natural position. This permits proper breathing for full and long tones. The left foot is slightly behind the right. Foot position is of course optional, but should be uniformed throughout the cornet and trumpet section.

The young man is Philip Stutz a member of the famous Joliet Grade School Band under the general direction of Charles S. Peters, Supervisor of Instrumental Music, Joliet Public Schools, Joliet, Illinois . . . Cover photo is copyrighted by RICARDO STUDIOS, Joliet, Illinois.

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## Band Parent Organizations?

(Continued from page 39)

### CONSTITUTION AND BY-LAWS

#### Northwest High School Band Parents Organization CONSTITUTION

##### ARTICLE I — Name

This organization shall be known as the Northwest High School Band Parent's Organization.

##### ARTICLE II — Object

1. To assist the band director and the administration in the conduct of an adequate comprehensive program of musical and educational value to the students and the community.
2. To adequately promote, sell, and publicize the importance of music education in the school system.
3. To provide adequate funds —
  - a. to cover the purchase cost, maintenance cost, and care of band uniforms.
  - b. to purchase instruments and miscellaneous equipment so as to assist the Board of Education whenever necessary and possible.
  - c. to provide an annual Band Banquet.
  - d. to provide and financially support trips as deemed wise.
4. To provide chaperons and transportation service when needed.
5. To co-operate with the director and administration. Particular attention shall be taken toward working with the director and the administration and not to dominate.

##### ARTICLE III — Meetings

1. Three meetings shall be held annually, occurring the last Monday of September, January, and April.
2. Meetings shall be held in the Northwest High School.
3. A quorum shall consist of the members present.

##### Article IV — Officers

The officers shall consist of President, Vice President, Secretary, and Treasurer.

The School Music Director's

### GUIDE TO FLUTE TEACHING

by

Mary Louise Poor

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DeKalb, Illinois

1. Terms of office — Officers shall be elected for a period of one year and no member shall hold the same office for more than two years. Elected officials shall assume office on June 1.
2. Only parents of bonafide high school band members shall be eligible to hold office.
3. The executive board shall be comprised of the present officers, or the officers of the preceding year and the committee chairman.

##### ARTICLE V — Membership

1. Parents of members of the high school band.
2. Parents of substitute members of the high school band.
3. Parents whose children have graduated from the high school band but who wish to continue as members of this organization.
4. Parents of grade school band members.
5. Individuals interested in the promotion of the band.

We, the undersigned, certify the foregoing constitution to be the official instrument of policy and procedure:

### BY-LAWS

#### ARTICLE I — DUTIES OF OFFICERS

##### Section I — President

1. To preside at all meetings
2. To appoint all committees except the nominating committee. The nominating committee shall be elected at the January meeting.
3. To preside at the executive board meeting.
4. To serve as ex-officio at all meetings.

##### Section II — Vice President

1. To perform the duties of president in the event of the president's inability to serve.
2. To serve on the executive board.
3. To serve as publicity manager of the organization.

##### Section III — Secretary

1. To keep the minutes of all meetings in a permanent book of ledger form. This book shall be the property of the organization and shall be available for inspection of members upon request.
2. To keep an accurate record of attendance at all meetings and executive board meetings.
3. To send out notices of meetings at least five days prior to the date of the meeting.

##### Section IV — Treasurer

1. To be the custodian of all sponsored money received from any source. He (or she) shall pay out money only as directed by the president or the

(Continued on next page)

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## Double Reed Classroom

(Continued from page 28)

Evenly matched blades will always produce a playing reed whether it is too heavy or too thin in tension for an individual. Changing from one type of trim to another type of trim will also hamper the proficiency of the double-reed player.

In my texts, *Oboe or Bassoon Performance-Teaching*, published by REBO MUSIC, Denver, Colorado, I have attempted to give the various types of trims, with illustrations. This is perhaps a help to band director or student having difficulty in obtaining a suitable reed. A student playing quite well has already become accustomed to a certain type of reed trim but unless he has had training in trimming reeds, he may not understand what to look for in a reed.

The above mentioned texts cover discussions on the construction of these instruments, the reed, tone production, technic, reed making, repair and playing condition of the instrument.

In my lecture classes, I find much interest in fingerings, especially for the bassoon. Intonation and control of pitch is a subject much discussed. I would like to quote, as I have summed up one chapter: "There are no faulty tones in the overtone series, it is merely a question of intonation." However, the peculiarities of some tones on the bassoon need to be analyzed for thorough understanding. The peculiarity of these tones are characterized by aggressive tones or subdued tones. When one understands the principle of tone production we actually find no tones on the average bassoon that can not be placed in tune or corrected as a faulty tone.

So long for now. See you next month.

The End

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## Band Parents CONSTITUTION and BY-LAWS

(Continued from page 71)

unanimous consent of the executive board. He shall keep full and accurate books of account which shall be the property of the organization and available to the inspection of members upon request.

2. To prepare a financial statement for each of the three regular meetings.

3. To prepare and submit account books to the president for audit approximately June 1st.

### Section V — Procedure for Executive Board

1. The meetings of the executive board shall become the agenda and first order of business for the general meetings.

2. The formal actions of the executive board shall appear as an item of business prepared and read by the secretary as:

a. The executive board recommends .....

b. The executive board recommends .....

..... etc.

3. At the conclusion of the executive board's recommendations and actions thereon, the general meeting will proceed in the usual order with new business from the floor.

### ARTICLE II — ELECTIONS

**Section I —** Elections shall be held at the April meeting.

1. Nominations shall be made from the floor.

2. Nominations shall be submitted by the nominating committee.

**Section II —** Voting shall be by secret ballot.

### ARTICLE III — PARLIAMENTARY ACTIONS

The rules contained in the Robert's Rules of Order, revised 1951 edition shall govern the organization in all cases in which they are applicable and in which they are not inconsistent with the by-laws on special rules of their organization.

### ARTICLE IV — AMENDMENTS

These by-laws and constitution may be amended at any of the three meetings by a two-thirds vote of the members present.

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## A Clue For Prospective Doctoral Students

(Continued from page 44)

history to the music itself. This means a styles approach to music; it means analytical and critical study of scores and recordings, and relating this to the study of historical concepts and facts; it means learning and discovering objective characteristics of music of particular composers and periods, and styles of compositions. Abstractions as to musical style, type, and form are relatively meaningless unless they are well anchored in actual examples of music literature.

Rare is the university or college faculty that does not contain older members, frequently in the lower academic brackets, "who finished everything for their doctorates but their dissertations." This is an old and familiar story, and a sad one. No other factor (or group of factors) is as responsible for failure at the doctoral level as the dissertation, and anyone who is in the slightest degree interested in doctoral study would do well to meditate long and hard on this point.

Writing and logical and critical thinking are so intertwined that it is impossible to separate them out. As a consequence, developing writing skill means also developing skill in logical and critical thinking. Writing (and logical and critical thinking) is difficult — as any professional writer will freely admit — and it takes much working at. The sooner, therefore, a prospective doctoral student squares away with this problem and begins seriously to attack it, the better off he will be. Here are a few useful books on the subject: *Applied Logic* by Winston Little, Harold Wilson and Edgar Moore; *How to Write Reports* by Calvin Linton; *Writer's Guide and Index to English* by Porter Perrin; *The Modern Researcher* by Jacques Barzun and Henry Graff; *Language in Action* by S. I. Hayakawa; *People in Quandaries* by Wendell Johnson. These are by no means all of the excellent books about writing that are especially useful for the development of competence in scholarly writing, but they are a good sample.

Of course everything cannot be done at once, and individuals will differ in the amount of emphasis they will need to give to the four phases of preparatory work. But the important thing is to get started and to work consistently at one's individual weaknesses.

The End

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**By Floyd Zarbock**

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Before beginning the discussion on a very exciting and new strut for majorettes, several of the readers have submitted questions concerning twirling and drum majoring which will be of interest to you.

A Mr. J. M. C. from Omaha, Nebraska, asks, "How tall should a college drum major be?"

There is no definite minimum height for drum majors. Most college drum majors are six feet and taller. Since ability is not related to height, however, many colleges, high schools, etc., use drum majors who are slightly shorter.

Mrs. B. R. D. of Louisville, Kentucky, writes, "Why aren't school twirling contests run as smoothly and with as qualified judges as the average open contests?"

This is not an easy question to answer. Some states run good school twirling contests, but many of them refuse to open their eyes and see the significant advances occurring in the twirling field. Write your principal, superintendent, etc., and tell them to "get on the ball."

Mr. R. L. P. from Seattle, Washington, asks, "How can interest be created in youth concerning twirling and drum majoring?"

Mr. R. L. P., you have a big job on your hands, but not an impossible one. First of all, there are a few magazines available which are devoted entirely to twirling. You might subscribe to one of them and publicize these in the local schools. Have some local majorettes give exhibitions in school assembly programs and see if you can set up a few twirling contests. Good luck!

#### Strutting:

Some of you may be introduced to strutting this fall, and others of you may be advanced strutters. The strut which will be described and illustrated this month is neither an advanced nor beginner's strut. Most people feel this strut is of the intermediate type, but that it is especially suited for parades

and football shows because it has a lot of action in it.

As you know, action is a very essential ingredient necessary for the success of an ensemble group or corps. Without action and the proper precision, a routine performed by a group would be "dead." After analyzing and learning this strut, I hope you will agree that it is suited for group work.

#### The Turn-Around Strut:

Most struts are executed in eight, twelve, or sixteen counts. This particular turn-around strut requires twelve counts. (Refer to photographs)

As the majorette marches, she will be holding her baton in one of the many carry positions. From this carry position the baton is brought into the position indicated in photograph 1.

The first count begins on the left foot. Notice the position of the baton and free arm. The left arm is pointed nearly straight down and the fingers are kept together. It is very important to have every member of the group doing exactly the same thing at the same time when performing a unison routine. Then if this strut is used by a group be sure to continually check the arm, feet, and hand positions.

The baton on the first count is raised to about forehead height. The problem will be to have everyone's hand at the same elevation. Notice also that the baton is held at an angle of 45 degrees.

Count two comes on the right foot. On count two, the left hand is moved sharply up and the right hand is moved down. After the sharp movement, the hand ends up in the position indicated in photograph 2. Notice that the fingers of the left hand are still together. The right hand still holds the baton at a 45 degree angle, and it does not go quite down to the waist.

Count three is a repeat of count one and count four is a repeat of count 2.

During the first 4 counts the head

does not move. Some twirlers are constantly moving their head when they shouldn't be, and then when they are supposed to be moving it, they move it the wrong way. Remember during the first four counts of this strut the head is motionless.

Count 4 will come on the right foot and as stated, the baton will be in the position indicated in photograph 2.

On count 5 the baton is moved sharply to the position indicated in photograph 3. The tip portion of the baton is placed on the right shoulder, and the right hand holds the baton level and pointing to the left at a 45 degree angle. Here again it is very important that everyone's baton is at the same angle to the left and that they are all horizontal.

In addition to moving the hand and baton, the head is also moved sharply to the left. It is important to move both the head and hand simultaneously. Notice also that they should be moved sharply. This does not mean jerk! Sharply simply means quickly and with precision.

On count 6, the baton, still horizontal, is moved so that the ball points straight forward. As the baton is moved, the head is also moved. The



Turn-Around Strut Photographic Series

left hand, however, does not move. Too much movement could ruin the appearance of the strut.

Counts 7 and 8 are a repeat of counts 5 and 6. The baton and head therefore are moved to the left and then back to the right.

Count 8 comes on the right foot and on count 9 the twirler executes a 180 degree pivot to the left. (See photograph 5). The pivot is made on the ball of both feet and should be executed rapidly. The twirler finishes count 9 with her head and baton pointing to the left. Here again the left arm is perfectly straight and the fingers are still together.

On count 10 the baton, still being held horizontal, and the head are moved with exactness to the right. And on count 11 the head and arms are moved back to the left and end in the same position as the final position of count 9. During counts 10 and 11, the left arm, and legs are not moved.

On count 12, the twirler completes a 180 degree turn back to the right and as before, the pivot is made on the balls of the feet. After completing this pivot the entire strut can be repeated or the twirler can begin a different strut.

The End

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## The String Clearing House

(Continued from page 30)

past several seasons. Scored for regular orchestra plus optional three saxes and piano. No third trombone or tuba parts. Arranged for mature players. Parts are clear.

First violin, seventh position; second violin, third position; viola playable first position; cello, bass, sixth position. Time 5:40. **GRADE IV.**

*Durand, Paul — Fantasia — Pub. Mills, Price Set A \$3; B \$4.50; C \$6; pa. cond. 75¢; Parts 30¢.*

An effective, light work interesting in content and orchestration. For advanced players in all sections; range in brass parts as well as technic in reeds and strings. Audiences as well as players will enjoy this lively number.

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First violin, eighth position; second violin, first position; viola, third position; cello, fifth; bass, first position. Key Bb. Time 2:45. **GRADE IV.**

*Von Weber, C. M. arr. Gordon, Philip; Chorus of Huntsmen from *Der Freischütz*; Pub. Bourne; Prices Set A \$4; B \$5.50; C \$7. (Sets include full score). Parts 40¢, pa. 80¢, full score \$1.50.*

An effective arrangement of this rousing chorus for intermediate players. It is disconcerting to read a score marked flute, first clarinet and find that there are divisi parts for these instruments! Scored for alto and tenor saxes in addition to usual grade school instrumentation.

Print is large and clear.

Advanced violin sixth position; all other string parts, 1st position. Key Eb. Time 2 minutes. **GRADE II.**

*Mozart, W. A. arr. Gordon, Philip; Aria from *The Marriage of Figaro*; Pub. Bourne, Prices, Set A \$4; B \$5.50; C \$7. Sets include full score. Parts 40¢, Pa. 80¢, Full Score \$1.50.*

A tasteful arrangement of the familiar aria, *Non so più*, for intermediate orchestra. Scored for the usual grade school instrumentation plus alto and tenor sax. Piano part; not indicated in the score, is helpful for small groups. Print is large and clear.

Advanced violin, sixth position; all other string parts, first position. Key of F. Time 2:20. **GRADE II.**

*Mendelssohn, Felix, arr. Isaac, M. J.; March from *Athalia*; Pub. Belwin, Price Set A \$4.50; B \$6.50; C \$7.50, Parts 35¢, Pa. Cond. 75¢.*

A fine, full arrangement for intermediate orchestra. A must for the school library. Scored for large orchestra plus bass clarinet, alto and tenor sax and piano. Two pa. cond. parts are included in all sets. Print is large and clear on good stock. Well edited four stave score is helpful but does not replace a full score.

Advanced violin 6th position or third position; first violin third position (part is fingered), 2nd Vi, 3rd Vi (T. C. Viola), Viola 1st position; Cello 4th position (part is fingered) bass, second position (part is fingered). Key of F. Time 4:30; **GRADE II.**

*Rimer, Robert H., Rondino, Pub. Belwin; Price Set A. \$3.50; B. \$5.50; C. \$7; add one dollar to sets for full score. Parts 35¢, Pa. cond. (ad. lib.) 75¢ Full Score \$1.50.*

A lively, refreshing work which will delight players as well as audiences. Scored for full orchestra except one oboe and bassoon. C piccolo, bass, clarinet add color to this well scored work for intermediate orchestra. The

full score is a big help and well worth the extra dollar.

Advanced violin, sixth position. All strings except cello, first position. Cello Second position.

Keys Bb and F. Time 3:30. **GRADE III.**

*Moussorgsky, M. arr. Isaac, M. J.; Hopak The Fair Maid of Sorochinsk, Pub. Belwin, Price. Set A \$3.50; B \$5.50; C \$7.50. Parts 35¢, Pa. Cond. 75¢.*

A full sounding arrangement of this lively dance for intermediate orchestras. Audiences as well as players will enjoy this short number. Scored for large orchestra plus bass clarinet and piano. (Two piano conductor parts included). Print is large and clear. All string parts are edited and fingered. Four line score is helpful.

First violin fourth position as well as first position because of octaves; second violin, third violin (T. C. viola) viola and cello, first position; bass, third position. Simple double stops in all parts except bass. Key G, Time 1:30. **GRADE III.**

*Isaac, M. J.; March of the Graduates; Pub. Belwin; Price Set A \$3.50; B \$5.50; C \$7. Parts 35¢. Pa. Cond. 75¢.*

A full sounding, effectively scored, grand march for intermediate orchestra. Scored for full orchestra plus bass clarinet, alto and tenor saxes. Four staved score is helpful. A second pa. cond. part is included in each set. Print is large and clear. All string parts are fingered.

Advanced violin, seventh position or first position if octave bass parts are played; first violin, second violin, third violin (T. C. viola) and viola first position; cello, fourth position; bass third position. Keys F and Bb. Time 6:20 **GRADE II.**

*Dredrick, Art, Blue Nocturne Pub. Kendor Music Price Small Orch. \$3.75, large orch. \$5, extra cond. extra piano 50¢ each. String packet 2-2-2-1-1 \$1.25, extra parts 30¢.*

Short, interesting selection for "younger orchestras." It is not a "blues". Scored for single instruments except clarinets, trumpets, horns and altos, tenor and baritone sax. Piano is optional. Parts are large and clear. Brass and reeds are not demanding.

All strings, first position. Key E minor, Moderato. Time two minutes. Suitable for junior high and above. **GRADE II.**

The End

Send us a picture of  
one of your fine ensembles

## Audio-Visual Aids

(Continued from page 32)

directed the second performance. This work is a challenging and effective vehicle for the virtuoso. Rachmaninoff obviously composed it for his own special and remarkable pianistic abilities. The Horowitz disc (RCA Victor Symphony under Fritz Reiner, RCA Victor IM 1178) has been the standard for some time. Although the composer with the Philadelphia Orchestra-Ormandy (RCA Victor LM 2051) has much beauty and gives us a living memory of the great magical style of Rachmaninoff.

Now we have a new recording and a new artist (the fourth recording for Victor). This recording was taped at Van Cliburn's Carnegie Hall concert on May 19th, 1958, two days after his return from the Tchaikovsky Contest in Russia. Without any doubt it is one of the great recordings of this most difficult piano concerto. He has the necessary technique throughout, yet giving us a complete performance, with understanding, constantly lyrical, intimate and introspective, never becoming static. Much could be said of the ease and grace displayed here. Young Cliburn uses the alternate cadenza in the first movement (written first, but seldom played). It is much more difficult than the others. He also plays the work without the usual cuts. No longer can Van Cliburn be criticized for his limited repertoire. He is now established as a first class artist, rated with the best.

Frederick Fennell: "Winds in Hi-Fi". Grainger: "Lincolnshire Posy". Rogers: "Three Japanese Dances". Milhaud: "Suite Francaise". Strauss, R: "Serenade for Winds, in E flat, Op. 7. Carol Dawn Moyer, mezzo-soprano (in the Rogers); Eastman Symphonic Wind Ensemble, Frederick Fennell, conductor. Mercury Stereo disc #90173, \$5.95. This is the stereophonic version. It is much improved over the monophonic edition. The performance is extremely fine. This seems to be the finest work being done in this field. Percy Grainger's suite of Lincolnshire folk songs are beautiful examples of the work modern winds can accomplish. The Darius Milhaud's suite of French folk songs was written during the World War II for American High School Bands. The sounds we hear from this disc are those from a highly trained group of experts in living stereo. This recording will be a must for all "school musicians". Hats off to "Director Frederick Fennell".

Mozart: "Sinfonia Concertante in E-flat, K. 297b". John de Lanie (oboe), Anthony Gigliotti (clarinet), Bernard Garfield (bassoon). Mason Jones (French horn); Philadelphia Orchestra conducted by Eugene Ormandy. Second side Haydn: "Sinfonia Concertante in B-flat, Op. 84." Jacob Krachmalnick (violin), Lorne Munroe (violin), John de Lanie (oboe), Bernard Garfield (bassoon); Philadelphia Orchestra - Ormandy. One 12 inch Columbia Masterwork disc Regular ML 5374 \$4.98. Stereo MS 6061 \$5.98. Smooth, smooth, satin beauty. Outstanding perfection is found here, in both concerti. Although there are sev-

eral good recordings of the Mozart, the Haydn "Sinfonia" is most welcome. Those interested in either composition will find this new recording as recommended. It gives plenty of technique, but with some doubt as to the character of which Mozart and Haydn had in mind. Students and lovers of music will treasure this disc, as one outstanding.

Beethoven: "Mass in D, op. 123" (Missa Solemnis). Ilona Steingruber, soprano; Else Schuerhoff, contralto; Ernst Majkut, tenor; Otto Wiener, bass; Akademiechor, Vienna Symphony Orchestra, Otto Klemperer, conductor. One 12 inch Vox Disc PL 11430, \$4.98.

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For those interested in great Beethoven music will be pleased in this new recording. It has one hour, twelve minutes, and thirty seconds of music, on one disc. The earlier recordings have four sides. There is a slight drop in lower frequencies here, but this can easily be adjusted in equalization. Otto Klemperer gives us a truly inspiring performance. There will be found a few engineering flaws, but the "Mass" as a whole is beautiful and one I can recommend without further reservation.

Brahms: "Lieder". "Five Songs, Op. 94; Five Songs, Op. 105; Five Songs, Op. 106. Heinz Rehfuss, bass. Erik Werba, piano. Westminster XWN 18-846. LP \$4.98.

Really no need for stereo here. A recording in high fidelity giving us for the first time complete sets of the Brahms Lieder. Recordings have been available from time to time of separate songs, but never in sets complete. Heinz Rehfuss has a very rich and deep voice. He gives expression and spirit when needed. Rehfuss and Werba perform together as a team, reflecting quiet understanding and interpretation. Highly recommended.

Tchaikovsky: "Romeo and Juliet", Overture Fantasy; "The Nutcracker", Orchestral Suite, Op. 71 a. Virtuoso Symphony of London, Alfred Wallenstein, conductor. Audio Fidelity FCS 50006. SD \$5.95.

Alfred Wallenstein, for many years conductor of the Los Angeles Symphony Orchestra, gives us a tonal picture with clarity, dynamic range and realistic sound, leaving little to wish for. Orchestral ensemble playing at its best. This recording is fresh and alive and recommended as a performance not to be soon surpassed.

### Films

*Basic Snare Drum Technique*. One 16-mm film, black & white, 13 minutes. Troxel Music Enterprises, Phoenix, Arizona.

Music directors will be interested in this film as it shows the correct techniques to be used with the snare drum. Shows simple and advanced strokes with left hand, right hand, and both hands. Film loops of each stroke are available. Valuable for any grade level with proper teacher guidance.

*Percussion, Pulse of Music*. One 16-mm film, black & white, sound, 21 minutes. Indiana University, Audio Visual Dept., Bloomington, Indiana. Purchase \$100.00. Rental available.

A group of youngsters demonstrate how music can be made by clapping hands and on simple percussion in-

struments. The New York Percussion Trio. Recommended for all grades thru adult.

*Toot, Whistle, Plunk and Boom*. One 16mm film, color, sound, 10 minutes. Walt Disney Productions, 2400 W. Alameda Ave., Burbank, Calif. (16mm division).

Walt Disney gives us in his own popular fashion a story of the origin and development of musical instruments from caveman to symphony. A guide is available. Recommended for elementary school grades.

The End

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## Magna Series Saxophones

(Continued from page 20)

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## The Band Stand

(Continued from page 6)

Serenade in B<sub>b</sub> Major, K.361 — W. A.

Mozart.

Concertino for Clarinet — C. M. von Weber.

## Selections from Broadway Musicals, Popular Music, and Novelties

14 numbers listed

### Marches

12 numbers listed

The instrumentation of this Tour

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5 flutes  
2 oboes  
1 English horn  
2 bassoons  
12 B<sub>b</sub> clarinets  
1 E<sub>b</sub> alto clarinet  
2 bass clarinets  
1 double bass clarinet  
2 alto saxophones  
1 tenor saxophone  
1 string bass  
10 cornets and trumpets  
5 French horns  
5 trombones  
3 baritone horns  
3 tubas  
1 kettle drummer  
5 percussion

The BAND STAND page salutes the Yale University Concert Band and its conductor, Keith Wilson, who serves the College Band Directors National Association as East Division Chairman.

## New Committee Appointments Announced by President Neilson

The membership of the CBDNA Committee on the Study and Revision of the Copyright Law, of which Frederick Fennell, Eastman School of Music, Rochester, N.Y. had been previously announced as Chairman, is as follows: Paul R. Bryan, Duke University, Durham, North Carolina

William A. Campbell, Cornell University, Ithaca, New York

Jack O. Evans, The Ohio State University, Columbus, Ohio

Robert O'Brien, Notre Dame University, South Bend, Indiana

Charles A. Wiley, Lamar Institute of Technology, Beaumont, Texas

President James Neilson, Oklahoma City University, Oklahoma City, Oklahoma has appointed George C. Wilson, National Music Camp, Interlochen, Michigan as Chairman of a new committee to be known as *Manuscript Rental and Loan Library Committee*.

Watch for future announcement of new appointees to the several functioning committees of the College Band Directors National Association. It is expected that all committees will be ready with reports by the time of the CBDNA Board of Directors Meeting scheduled for December 12-13, 1959, Chicago, Illinois.

## Dvorak Heads American Bandmasters Association

The College Band Directors National Association is proud of the fact that the membership of the American Bandmasters Association, meeting in Miami, Florida last March, elected as President for the year March, 1959-March, 1960- Raymond F. Dvorak, Bandmaster, the University of Wisconsin, Madison, Wisconsin. The 26th Annual Convention of the American Bandmasters Association will be held in Madison, Wisconsin, March 9-12, 1960.

The End

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## Must Small Bands Sound Puny On Parade?

(Continued from page 66)

effective sound when played on parade, even in larger numbers than most high schools could supply. One good friend of mine once advocated using no clarinets at all but substituting soprano saxes for them and augmenting the alto and tenor sax sections as a substitute for French horns. Still another band director suggested half brass and percussion to half woodwinds. This merely proves the difference of opinion regarding the "correct" sound of a band on parade.

Regardless of the instrumentation, which for the most of us is just whatever we happen to have after a great deal of talk as well as work, the sound of the band on parade is going to be greatly affected by the parade line-up. From what I have read and observed, the consensus still is to put the brass section toward the front of the band, reeds and flutes to the rear, the two sections being divided by a rank or two of percussion.

From the standpoint of appearance, I agree with the authorities that this arrangement of instrumentation is easier to line up like-instruments in the same ranks. However, this also results in exactly the "sound" which I described in my first paragraph. Mr. Hindsley has written that he favored splitting the brass by having the trombones in the front and the cornets in the rear with the saxes lining up with the heavy brass, i.e., horns, baritones, trombones, and basses. "This arrangement," Mr. Dvorak writes, "does give a firmness to the playing, but its weakness lies in that the leading instruments of the brass section (cornets and trombones) are separated."

These are both sound ideas, written only after considerable thought and a great deal of experience, but their conflict points up the one thing which ties this entire article together. Something must be sacrificed, either sound or appearance, and if we are to be consistent in saying that "a marching band is essentially a musical organization," I believe then that appearance needs must suffer a bit. But I don't think it needs to do so to a large extent.

Let us consider the placing or replacing of each section of the parade band. It is not that trombonists cannot function in any other place in the band than the front rank, for some bands have more than one rank of trombones. Therefore, we could simply reverse the usual line-up by putting the reeds to the front and brass to

the rear. Actually, the sound of the band on parade might be better, but somehow I, too, like the trombones in front. Besides, they aren't causing the difficulty as they sound as well as they look in the front rank, so let us leave them there.

Sousaphones can be placed in a rank, or for better visibility rear-to-front, how about placing them along each flank?

Placing the bass drum is a point of discussion. Mr. Hindsley favored its being in the center of the rank to "help solidify the band in marching and playing." Mr. Dvorak favors having it on the right flank with the cymbals nearby.

Instead of placing woodwinds toward the rear, let us modify Mr. Hindsley's idea of having the piccolos up near band center to moving the clarinets up there, too. In other words, so arrange the band that the woodwind and reed sections are the *center* of the ensemble and are completely surrounded by brass of one kind or another. Of course, this means scrapping some of the neat ranks of all one type of instrument, but if the *sound* were improved, would it not be worth the sacrifice?

The following is a suggested line-up of a marching band which is not intended to be an ideal instrumentation but one which might be found in a moderate sized high school. Suppose you had the following: 2 piccolos, 16 clarinets, 6 saxes, 14 cornets, 6 horns, 4 baritones, 6 trombones, 4 basses, 5 drums, 1 cymbal, and 2 bell lyra. Here is a possible line-up using this instrumentation: (see table 1).

So far as I know, this exact line-up has not been tested, but the basic placement of the instruments has been used at Des Moines Technical High School for the last ten years with bands that varied from twenty-five to approximately fifty. I am pleased to report that the success of the venture has been so astounding that time after time, the other Des Moines directors and many interested local musicians have spoken of the full, solid *sound* of the band, even though most of the time it has been the smallest one.

Of course, the players *must* be able to play the notes, but with careful selection of the music, even the use of simple bandette style arrangements which eliminate the after-beats from the horns so that players of these instruments can add to the power of the inside parts, you, too, can be proud of a solid high school parade band — one which sounds good *all the way past* the reviewing stand whether it be twenty-eight pieces or one hundred and twenty-eight!

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## The Choral Folio

(Continued from page 34)

*With Tender Care*) by Johann Sebastian Bach, SATB A Cappella; arranged and edited by John Darwin, #XM-112, published by Plymouth Music Co., Inc., 2908 The Americas Building, Rockefeller Center, New York 20, N.Y. \$25

Bach wrote six cantatas which constitute the well-known "Christmas Oratorio," and several of the chorales from this work are as well known as any of the great Christmas hymns. Two of them: "Break Forth, O Beauteous Heavenly Light" and "To Thee With Tender Care" appear in this new octavo and should make a splendid opening for your Christmas concert. Both are easy and singable for even the most inexperienced choral group. This is Bach at his best, and every choir should have some opportunity to sing chorales as wonderful as these.

*CHRISTMAS PARTY*, SATB with accompaniment, adapted and arranged from a Pennsylvania-Dutch folk tune by Aden G. Lewis and Jack E. Platt with words by Anne R. Hose. Published by Plymouth Music Co., Inc., 2908 The Americas Building, Rockefeller Center, New York 20, N.Y. \$25

This is the old familiar game song that piles one item upon the other like a yuletide "Old MacDonald's Farm" in an unusually pleasant arrangement. Most of it is unison; and here is lots of novelty, plenty of opportunity for skylarking, and a beauty for audience appeal. Should be a dandy for all concerned.

### Tried and True

Every once in a while it seems appropriate to repeat a review we have made previously. There are a great many wonderful Christmas octavos that many of you do not know; and although we have reported these numbers previously, some of them several years ago, the quality of the music certainly merits another mention.

*THE SLEDGE BELLS*, SATB, by Hugh S. Robertson, #8782, published by G. Schirmer, Inc., 3 East 43rd St., New York 17, N.Y. — 15¢

Not very often do you find really exciting secular Christmas pieces as tried and true as this one. Enchantingly simple in harmony, percussive in flavor, and dynamically delicious enough to devour in about three rehearsals, this octavo reeks of white snow, chestnuts by the fire, and a crisp cold winter night. The poem is Edgar Allan Poe's and was set to music by

Hugh Robertson more than 50 years ago. Music of this quality will never be completely forgotten, but certainly it isn't heard often enough. If you want a secular Christmas piece that has survived a half century and still remains top-notch, this is it!

*MARY THE VIRGIN SINGS A SONG*, SATB, a French-Canadian traditional carol, arranged by Christopher Gledhill, #217, published by B.M.I. Canada, Ltd., 229 Young St., Toronto, Canada.

This little French-Canadian carol is representative of much fine choral music now being published in Canada. If you are not acquainted with B.M.I. Canada, I would suggest a card to Toronto to get on their mailing list. The publisher has a good many delightful Christmas pieces to offer including several more French-Canadian carols.

This particular carol tells a cute story gaily with typical *savoir faire*. The arrangement is quite simple and done in good taste. For a different number you can bet the neighboring choir won't be singing this one is well worth investigating. Available in this country from Broadcast Music, Inc., Music Publishers, New York, N.Y. or your own music dealer.

*THE CHRISTMAS STORY*, SATB, from the Bible, for narrator, solos, and mixed chorus with optional colored film strip of famous masterpieces with optional orchestra or band accompaniment. Music composed and arranged by Joseph Roff. Published by Educational Music Services, Inc., 821 Foster Ave., Evanston, Ill. Choral parts — 80¢, film strip — \$8.

"The Christmas Story" is not just another Christmas cantata or pageant although it contains most of the well-known Christmas carols. Such familiar melodies as "God Rest Ye, Merry Gentlemen," "The First Noel," "O

(Turn to page 82)

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## The Choral Folio

(Continued from page 81)

Come, All Ye Faithful," and others appear along with a few of the lesser known carols. The composer and arranger, Dr. Roff, has taken these melodies and used them to form a musical background for the narration which is directly from the Bible. His arrangements are easy and well suited for the average school or church choir, and there is an optional band or orchestra accompaniment available also easy enough for the average school organization.

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